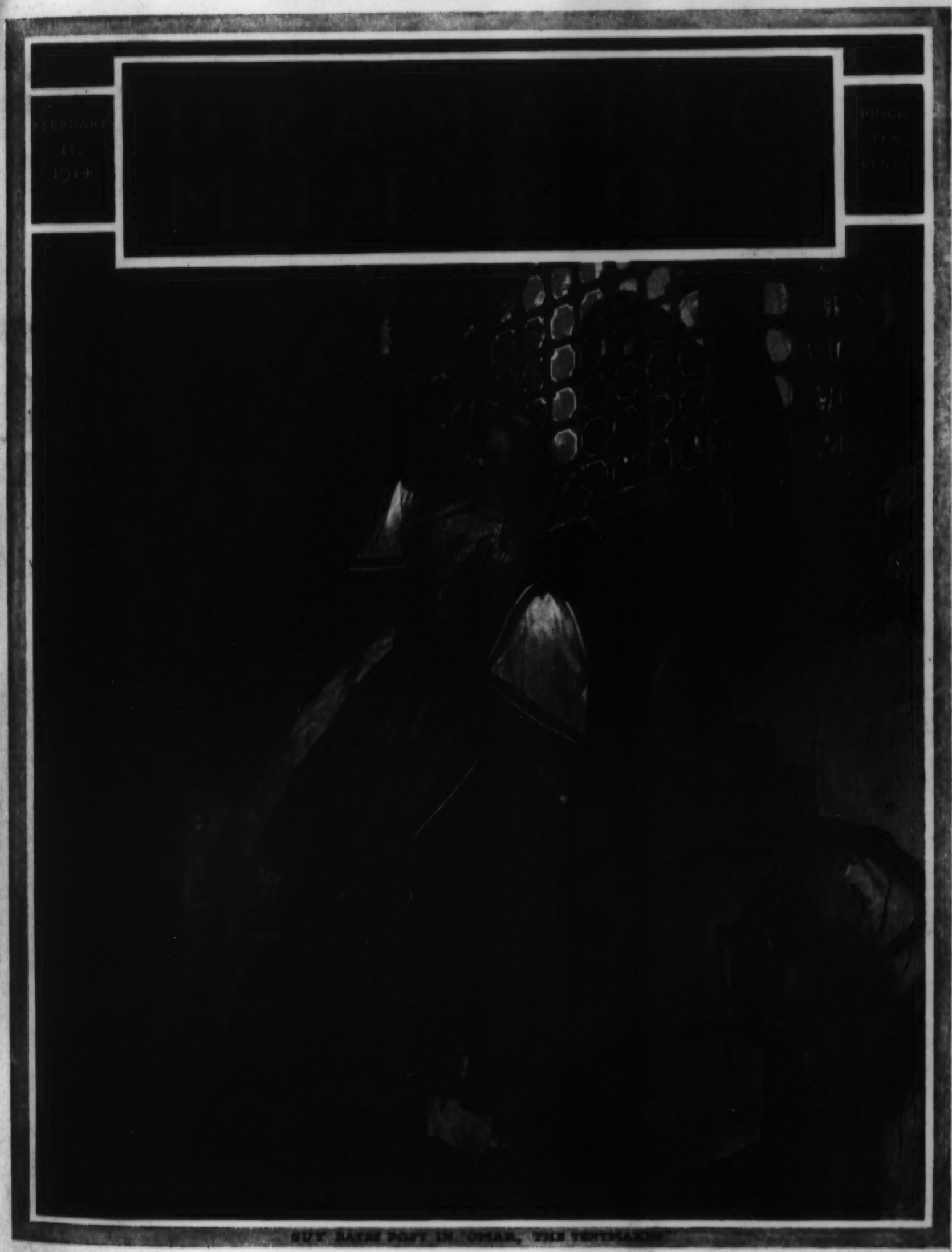
A Good Word for the Producer



Picking Flaws in the Audience

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AUBREY SMITH AND MAUDE ADAMS
IN "THE LEGEND OF LEONORA"

White, N. Y.

MAUDE ODELL IN "MARIA ROSA"

PICTURES OF THE PLAYS

White, N. Y.

CHARLES RICHMAN,
JESSIE RALPH
AND JOHN MILTERN
IN "HELP WANTED"

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NORMAN SHARP, BILLIE BURKE AND LILLIAN KINGSBURY IN "THE LAND OF PROMISE"

White, N. Y.

MURIEL REDDALL IN "THE PHILANDERER"

THE NEW YORK
DRAMATIC MIRROR

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PICKING FLAWS IN THE AUDIENCE

WHAT do you say, Mr. Actor, to us turning our critical blunderbusses, loaded with globules of ink, for a few pot shots at audiences? It is the open season for them, surely, for managers everywhere are publicly stalking them without fear of legal restraint. Then under the hedge, for here comes one now. And aim properly, remembering that the vulnerable point is not over the shoulder, like that of a bull moose, but on the hip.

Take that infernal pest of the auditory *genus homo* who persists in dragging in to his orchestra chair five minutes after the rise of the curtain. His top hat is on to protect the vacuum under his well-slicked hair, his silken muffler folded neatly over his hollow chest to maintain the immaculateness of his tombstone front, and his broadcloth opera cloak nonchalantly draped over his narrow shoulders. Forget not that brazen, heavier-than-air machine that accompanies him for tentative escort. It pumps down the aisle, sharing attention with the players, with its painted face, false hair mounted on high and puffed out at the sides like an ace of spades, earrings dangling like prisms on a parlor lamp of the old school, barebacked to the waist, not to omit the beauty-spot over the left kidney, and on the reverse side supporting with a corset belt, an exhibition the like of which no man has beheld since the day he was weaned.

Half a row rises to let them in, dropping programmes and hats, having their toes trodden upon, and being glared at for their trouble. People behind lose much of the play's exposition, unable to see through those two monstrosities. They now stand, pretending to remove their things, and at the same time absorb the first interesting moments of the play. Haven't you ever seen two such people standing up in an audience exchanging impersonal glances with the actors on the stage? If it wasn't so blamed serious, it would be ridiculous.

They are seated at last. Friend husband, here with wifey for appearance's sake, unable to sustain her weight through the law of impenetrability, which says that two bodies cannot occupy the same space at the same time, looks at the stage from the other side of the head in front of him. That puts his head directly in the line of sight of somebody who sits in the row behind, so somebody moves his head, and the business is repeated all the way to the last row in the house. Truly, a pleasing pastime.

But wait. Our new—or would it be more to the point to say old—acquaintances didn't get any programmes. Oh, he hasn't any. Neither has she. Discovery! Both are without that indispensable bundle of advertisements. Hold the performance, Mr. Manager. Weally, Cholly couldn't compwehend anything at all if you permit this most extwadinary attraction to go on without a pwogram in his hand. Ushers fly about. A book of the play is secured from an usher's hip-pocket, unless the theater happens to be one where they employ girls, and then—well, never mind. It is enough to say that the programme is found. Some reaching over people's heads, some comment about the disgraceful shame that there aren't enough to go around, more shifting and commotion, then at an interesting moment in the play Cholly smirks at a *risqué* line or two and guffaws a ribald remark into his companion's ear, and the programme slides off her lap and is lost in the ventilator under foot. The adventures of that programme will be chronicled no further. Probably they did ask for another at a ripe moment later, but space is valuable and we have more ammunition.

Is it a dull moment in the play? If it is, then let them unload a couple of quarts of small talk for the

THEATERGOING ACCOMMODATIONS IN 1990.

annoyance of their neighbors, who are not bored, for the simple reason that they don't see a play more than once in six months. Is it an interesting moment in the play? Then let them repeat the explanation of some good friend who has seen it previously, to anticipate the solution of the tense situation. Let them echo the bright lines, the telling expressions, with sundry Ohs and Ahs. It is all so edifying to those around.

Then descends the curtain. What was the first act about? Who cares, perhaps? But, then, one has to have something for that two dollars invested, or for that fifty cents, which frequently means much more than two dollars to the person spending it. Well, wait and see. Conditions may be better in the second act.

Up again. Young man must get out. Simply dying for his cigarette and highball. Dear, dear me! Down again, when another call comes to get up. Young man Number Two has seen first go out and senses his own need of fashionable refreshment. One remains seated about as long as a Washington bellboy during the Congressional season. Then one does it all over again after the curtain has gone up on Act Two. A little variety enters here, when young man Number Two returns, escorted by a wet umbrella, which nestles confidingly against his neighbor's skirts or trouser-leg. Who can see anything but a decadent drama in circumstances like that?

When it becomes evident in Act Third and Last that the paternal God-bless-you-my-children is certainly to be uttered, one woman puts on her hat. Then all the rest, determined to maintain the equality of femininity in a free country, do likewise. If it is at a matinee, they are anxious to get home and peel the potatoes for supper; if at night, they are sleepy, or, perhaps, planning for a commuter's train. Ah, let the theater manager bless the railroads for making the last train to Hicksville 11.55. It has kept off many a hat that would otherwise have gone on.

Shall more be said about the exit march, about the separation of couples, the etiquette of which has not been yet established by the question of Constant Reader to the Vox Populi column of his fireside paper? Or shall they be let go then as they will, having previously behaved themselves well? No. The last word before the summing up shall be a denunciation of that vile-mannered custom of leaving a theater while the curtain is still up!

Mrs. Fiske used to run a note in her programme requesting *ladies* (mark and bless the word) to keep their hats off until the final curtain, and I recall a matinee audience, several years ago, that insultingly turned its back on sweet-voiced Chauncey Olcott, who was singing his concluding number in a musical play the people liked, only to have that sterling Irish gentleman stop abruptly and call appealingly, "Don't go. Please don't go." And I am happy to believe that his courteous note stung many a conscience.

Let there be just a word, in spite of the promise to conclude this fault-finding, about applause. There are plenty of ways of expressing approval without resting the toes up against the person in front and jarring the whole gang of chairs with mighty hand-clapping. Also without making the palms concave and splitting the ears of all around with a deep smiting of the eardrums.

As to remedies calculated to make people do things they will not essay of their own accord, Charles Dana Gibson has suggested plateglass fronts to boxes that occupants may be seen and not heard, while two inmates of the Old Jokes' Home provide more. A Dublin wag once made a persistent standee sit down by bidding the people never mind, as it was only a tailor resting himself, while a gentleman persuaded a lady in front to remove her headpiece by putting on his own and thus inducing the audience to call out, "Take off that hat!"

ARTHUR EDWIN KROWS.

"INVADING NEW YORK WITH A MS."

The Reverse Side of the Picture

By M. B. W.

[An article in THE MIRROR *of recent date, bearing the caption above, depicts the attempts of an outsider to "break into" the theatrical field in hues so somber that the writer feels it a pleasant duty (also as an outsider) to present the reverse side of the picture.]*

THREE years ago I came to New York with the "germ" of a farce-comedy in my mind. I found the atmosphere congenial to its development, and in a few weeks' time the dramatic germ had blossomed into a play.

While I was not a literary tyro, having contributed short stories and verses to the magazines, besides serving an apprenticeship of several years on the staff of a daily paper, it was my initial venture in the dramatic world. So little did I know of managerial requirements that I was quite at a loss to know where to submit my work, now that it was completed. Therefore I took it, rather at random, to the office of one of our foremost producers, where I intrusted my manuscript to the elevator boy. I was familiar enough with the life of a busy editor, and his constant annoyances from all sorts of people who have no particular claim on his attention, to realise that a great theatrical manager has many other things to do besides receiving the hordes of utterly unknown individuals who offer him their unsolicited effusions. On this first round, I shall admit, unblushingly, that I did not ask for Mr. So and So's play-reader, because I was then unfamiliar with the term. Briefly, I was unaware that managers had play-readers specially employed.

As above stated, I was experienced in magazine work, and was therefore familiar with the neat and courteous little printed slips that accompany one's rejected offerings. In submitting my play I expected the same result. Imagine, then, my agreeable surprise on receiving, at the end of a week, a most courteous letter, in the distinguished manager's own writing, stating that my little comedy had "marked qualities of merit and of interest." He added that while the play was unsuited to his own use, he would be glad to receive me if I called upon him at any time during the morning.

I shall never forget that interview. My name was, until then, quite unknown to him, and I had no claim of any sort on his consideration. Yet, in spite of the fact that the play was unavailable for his use, besides bristling—as I have learned since—with structural flaws, he was good enough to encourage an aspirant in whose work he had apparently detected a note of sincerity and some merit of dialogue composition, if not of structure. More than this, he went to the trouble of going over the work with me, somewhat in detail, pointing out defects, as well as commending certain characterizations, and what he was kind enough to call "sparkling comedy situations."

Probably the manager in question has long since forgotten my name, as well as the entire episode, but I shall always remember his courtesy with a lively sense of gratitude.

Encouraged by my first experience, and having learned incidentally that the play-reader was the one to whom I should offer my wares, I presented myself at a second manager's office.

Here let me confess that these journeys to theatrical sanctums were always so great an ordeal to one of my nervous temperament that I had on each occasion to force myself on, in spite of an extreme shrinking and reluctance. And yet once only, in all my rounds of visits to the offices of managers, have I encountered actual discourtesy; never once was it even intimated to me that I was a nuisance or that the submittal of a manuscript was an offense!

To return to my story. At the second office visited I inquired for the play-reader and he received me at once—courteously, if not effusively. He told me that there were many other manuscripts claiming his attention, but that he would try to read mine and report on it within a week.

In a week's time I again called at the office and the play-reader, after keeping me waiting for a few minutes only, told me that he had read my comedy and "enjoyed it very much." He added that he did not believe they would make any more productions that season and that they were therefore not in a position to accept any additional plays, yet in spite of this fact he would like the manager also to read my work.

In a short time the manuscript came back, with a courteous letter reiterating what the play-reader had said.

Now I have not set forth to chronicle a story of success, for while I have had dramatic work produced outside of New York city, I have not yet received a Broadway hearing. But is this the fault of the managers? Undoubtedly they produce plays worse, structurally, than my own, but is this any reason why they should stage my own efforts, in spite of their technical shortcomings? Before long I have every reason to believe that I shall be able to construct a play that will have at least a moderate metropolitan success. My very earliest interviews with managers led me to hope as much. And I should have been unreasonable, indeed, not to see my own need of a more intimate knowledge of the tools of my chosen craft. Far from being discouraged by my trips to the managers' offices, I found that they apparently held a higher opinion of that first little comedy than I now have of it myself!

So much has been written, not only by Mrs. Jaffa but by many others, of the cold brutality displayed by the managers in general toward all embryonic playwrights, and so much have I dwelt on my own brighter experiences, that perhaps it is necessary, as a matter of mere honesty, to record the one occasion on which I encountered, not mere indifference, but flagrant discourtesy.

The office was that of a well-known Broadway producer. I found the outer door standing open and the waiting room empty. Walking in, I waited for a few minutes; then, hearing voices from an inner office, I ventured to knock quietly on the door. There was no response. I waited again, then knocked a second time.

Immediately a loud and angry voice from within demanded, "What in —— do you want out there?" At the same moment a man, with bristling eyebrows and an expression of savage fury on his face, hurled himself through the door with the velocity of a stone from a catapult.

Not caring to remain longer in such an atmosphere I had already retreated toward the corridor outside, and only paused long enough to remark coolly: "I called with the intention of offering you the manuscript of a play, but as it contains no such language as that which I heard a moment ago, I fear it would not be acceptable to this office. Good morning."

As I rang for the elevator I could still see him standing speechless in the middle of the room, wearing the look of a snarling beast.

Now this one distinctly unpleasant occurrence was so exceptional in my experience that it stands alone among a score of wholly agreeable recollections.

I should say that, on the whole, a stranger in my position is more considerately treated at the offices of managers whose offerings are confined to drama than in those who also produce musical comedy and light opera. But here again I am forced to make an exception in the case of a gentleman whose name is second to none in his field, and who granted me a personal interview in which he showed a most gracious and friendly interest in my work.

Failing, not in the least to my surprise, in disposing of my first little comedy, I returned South, both satisfied and encouraged over my reception at the hands of the managers, and determined to master, as far as was in my power, the secrets of dramatic technology. During this period I read all the best plays of the masters and such technical works as those by Freytag, Brander Matthews, W. T. Price and others.

Then I wrote a second play—a drama. This proved much more difficult of construction than the comedy had been. It had a big theme, but I was not yet big enough to handle it. I offered it to the manager whose kind letter had given me my first encouragement. In due time it came back, with a long, personal letter containing criticism, both favorable and the reverse. In other words, the manager again took the trouble to point out what he regarded as the defects of my work.

I then offered the play to another producer, whose fame as a pastmaster of theatrical art is world-wide. The manuscript was returned to me, with a courteous letter signed by his play-reader.

Now for a time I attempted nothing further in the dramatic line, nor did I offer my work elsewhere, until my return to New York some months ago. Then it happened, strangely enough, that one evening, while at the theater with a friend, I was introduced to the play-reader referred to above. Much to my surprise, he not only remembered my name, but was able to discuss both the characters and the situations in my drama, although two years had elapsed since he had read it. This instance should go far to refute the prevalent theory that plays by unknown writers lie unread in the managers' offices.

Shortly afterward I had an interview with this play-reader, during which he gave me some much appreciated advice, and assured me that my play contained such good material that if I would improve it technically I should be able to dispose of it to advantage.

I have now rebuilt the play in question and it has just started out again on the usual rounds—started, I might add, at one of the leading offices, where simply on the presentation of my visiting card I was received by one of the most prominent men in the profession.

My play may not be accepted, but if it is not I shall be far from blaming the managers, with whom my experiences have been of so agreeable a nature that I am led to believe that they are, on the whole, generously ready to welcome and encourage the newcomer whose work is in the least degree promising.

Let me add, in closing, that my newspaper experience taught me the value of brevity and directness. When a manager grants me an audience I occupy about five minutes of his time, and no more. It is wonderful how much can be said in five minutes, if one understands the gentle art of condensation. It is like compressing the subject matter of a letter into a ten-word telegram—and it can be done.

Finally, I believe that managers are very much like the rest of us—they are human!

Copyright, 1914, by Charles Frohman. *White, N. Y.*
William Norris. Mr. Murphy
Curtice Pounds. Betty Callish. Miss Fitzhugh.
"THE LAUGHING HUSBAND," KNICKERBOCKER.

SAMUEL PHELPS was the great classic actor, and he reached into the great past, the good old days, the fine old style, which is always the good style; the fine old style will always be the new style. There is the bad old style, *but the good old style is the style for all time.*—FORBES-ROBERTSON.

Florence Reed. John Barrymore, Julian L'Estrange, Emmett Corrigan,
"THE YELLOW TICKET."

MADAME CRITIC

THERE was the funniest little ten-minute comedy offered as an impromptu entertainment on the stage of the Lyric Theater at a recent rehearsal of Othello. I couldn't help wishing that Edgar Allan Woolf or some other versatile wielder of the sort of pen that knows how to bring temporary crows feet to the corners of the eyes of the patrons of the two-a-day could have witnessed the event.

Othello is a serious play, as some of us know, and others *have heard something to that effect*. At any rate R. D. MacLean as the Moor and William Faversham as Iago were wrestling mentally with the depths of suspicion and jealousy and impending tragedy, while the ladies of the company exchanged comments in low tones concerning the latest style in draped coats as worn by Julie Opp and brought by her personally from that dear Paris. Constance Collier and Odette Tyler were equally interested, but Cecilia Loftus withdrew to one side in order to be sure of her next lines as the unfortunate Desdemona, who loved her husband both wisely and too well. Suddenly Miss Loftus caught sight of the wonderful little Pekinese dog which Miss Tyler purchased while in San Francisco. "Tik-Tok" is, metaphorically speaking, covered with medals and prize ribbons until he himself can scarcely be seen. His pedigree outrivals some of the noble scions of the human race who have not traveled as far as "Tik-Tok" in order to seek their fortunes in New York. "Tik-Tok" is the one thing in life—next to R. D. and a good comedy role—that Miss Tyler loves best, and she never permits him to stray more than a yard from her chaperonage.

But Paris and draped coats proved too much for Miss Tyler, who momentarily surrendered to the fascination of the combination.

In the meantime her maid obeyed a signal from Miss Loftus, who had never had a chance to become acquainted with the famous Pekinese at close range. Alas! It wasn't Miss Tyler's fault that "Tik-Tok" is of so delicately attuned an organism that sudden and close contact with a stranger invariably causes the little doggie to suffer from mal-de-mer, but Miss Loftus was not long in discovering this unpleasant fact after depositing "Tik-Tok" affectionately on the lap of an afternoon gown which had just come from the dressmaker's.

I must say, in behalf of Miss Loftus, that she survived the ordeal most gracefully, with all the heroism of one who is a disciple of Christian Science, much to the admiration of Miss Opp, who frankly said that if "Tik-Tok" had mistaken her for the side of a ship she couldn't have been comforted with the thought that there was a cleaner's shop right around the corner. And Miss Collier agreed with her.

In the meantime Miss Tyler hugged the Pekinese to her breast, vowed that "Tik-Tok" was merely the victim of his artistic temperament and that he possessed no personal animosity toward Miss Loftus.

It was twenty-five minutes past eleven when the audience at The Laughing Husband began to leave the theater. I am sure everyone enjoyed himself hugely, although some of the critics were not quite as certain as I was about this fact. They spoke of the performance being too long. Of course it was too long on account of the numerous encores demanded and given. Encores require time, especially when the songs and dances are of generous length and are not hurried into our heads at express speed. Really I was rather astonished at the leisure displayed by Curtice Pounds in his rendition of the Rhine wine song. Anyone would have supposed that it was an interpolation in a drama, for Mr. Pounds made use of every acting and singing chance it offered. It was good of the stage-manager to permit him to do this, for in the meantime the pretty girls had nothing to do—not even to look pretty. For the time being Mr. Pounds might have been Morgan Kingston or Orville Harrold, so concentrated was the interest of the audience. This was a very good omen, for we were able to think a bit, which was a pleasant change. I do believe, however, that the title of the piece should have been The Smiling Husband instead of The Laughing Husband, for Mr. Pounds went through the three acts with a good-natured smile continually on his round face. He seldom laughed. Laughter, I take it, means a merry noise, in degrees ranging from piano to fortissimo. A smile is by no means a laugh.

I went to see Kitty MacKay the other evening and could not help pondering over the success of the two sons-in-law of Belasco. William Elliott is certainly to be congratulated upon his good luck in having picked a winner for his first venture, and Morris Gest also is to be praised for being venturesome enough to take a chance in furthering Kitty's future, for the poor Scotch lassie had a hard time of it for quite a while. Indeed, it was openly stated that she would never reach New York, so frail was her plot-backbone; but along she came, with her constitution so fortified by a discussion over a scene from the Bible that she bids fair to stay with us for some months.

Kitty is nothing more than a Scotch Peg o' My Heart, only Kitty has troubles enough of her own without having to be concerned with those of some other woman, as did Peg. But Kitty has the same ingratiating way with her that is Peg's. As for that Bible scene, and the merriment and approval it apparently caused on all sides, I said to myself as I listened to Kitty and her friend dissecting the Holy Book, "Where are all the religious people who occasionally indulge in an evening at a clean play? Surely they never go to the theater now." Even ten years ago such a scene would have caused a controversy among the religious element and have been pronounced a sacrilege and enlisted the employment of other disapproving terms. Ministers would have discussed it from the pulpit, the newspapers would have dissected it, and homes have heard it as a topic at the three meals a day. But now we have become possessed of such tolerance as to eliminate the religious element altogether and enjoy the criticism of the Good Book just as though it had never been pronounced inspired, and the public makes no disapproving comment by way of communications to the dailies. *O tempora! O mores!*

There is an actress in the Kitty MacKay company who, like Mizzi Hajos, ought to have a medal for making herself so unattractive in appearance, when in private life she owns all the qualities which make for the verdict "pretty and charming." I refer to Miss Eleanor L'Estelle, who plays the role of the mean daughter of the mean old woman who beats Kitty and makes her life altogether disagreeable. I saw Miss L'Estelle in Austin Strong's one-act play, The Drums of Oude, and she was so refined and dainty that it was somewhat of a shock to see her in her present role. But I must say she does it well and shows the true *character* spirit, for she has not hesitated to make her feet big and ugly, though I happen to know that they are really rather small and well-shaped. I have learned lately that it is a dangerous experiment to make up one's feet as large and clumsy, judging by an experience of Madame Bertha Kalich's when she was playing Marta of the Lowlands. Now Marta is supposed to be a genuine Catalonian peasant girl, and as such would, if the truth were told, have a foot that through constant association with roads and fields should be broad and of some length. Kalich followed this reasoning and did not attempt to insult her audience with a tiny foot and French-heel shoes. As a result the oldest and most distinguished critic in town commented upon her huge, ugly feet. And when she read that, Kalich took a vow "never again" would she sacrifice her feet to her art.

Fortunately, although in the play Miss L'Estelle's feet are just as unprepossessing as Marta's, no critic was thoughtless enough to suppose they are always so.

Mr. and Mrs. Gus Kerker attracted much attention at the opening of The Laughing Husband. They spend so much of their time in Europe that wherever their friends see them the usual inquiry is, "When did you arrive?" It is always a safe question. On this occasion I discovered that they have just opened their house again and are busy planning a number of dinner parties. Kerker is famous as a host, and his handsome wife is an able assistant. I have an idea, too, that this popular composer has a new opera up his sleeve.

MADAME CRITIC.

NECROLOGY

Cutting a broad swath with his ruthless scythe the "grim reaper" has garnered an unusual harvest during the year 1913. Every field of human endeavor has he invaded, plucking the ripe with the unripe, the rich with the poor, the strong with the weak, the exalted with the humble. All are but wisps of grain in the sheaf when Death is the Reaper.

And so, like other vocations, the stage has not been exempted from the heavy tax imposed, and mourns many bright lights; some that had rounded out their careers, and were entitled to their final rest; some in the very midst of their triumphs, and a few whose genius had but just begun to blossom.

Added to these coryphees of the theater are names prominent as contributors to the drama and its literature; and some whose activities were confined to its material side. But all, irrespective of sex, age or position, are missed, and their memories remain to enrich the history of the theater, and, in many cases, as the sweet possession of affections left behind.

The list of 1913: May Howard, (Mrs. Virginia Southerland) actress, Jan. 20; Lillian Hollis-Lorraine, manager-actress, Feb. 3; Jennie Reiffarth, singer and actress, Feb. 15; W. W. Clark, operatic basso, Feb. 24; Dr. Maurice Baumfeld, director German Theater, of New York, March 4; Robert McWade, comedian and character actor, March 5; May Harte Brooke, actress (last surviving female member of the Laura Keene Players) March 25; Thomas Q. Seabrooke, comedian, April 3; Herbert A. Albini, magician, May 20; Victor H. Williams, manager, June 3; Anna Warren Story, actress, buried June 16; William Evan Sage, dramatic critic and writer, May 10; Della Fox, comic opera prima donna, June 16; George H. Thatcher, burnt cork comedian, June 25; James C. Williamson, actor-manager, July 6; Aubrey Boucicault, actor, July 10; J. J. McClosky, playwright, July 28; William McLoughlin, operatic basso, Aug. 24; Charles G. Craig, actor, Sept. 8; William J. Dean, stage director, Oct. 9; Nestor J. Lennon, Oct. 12; Benjamin J. Stevens, business manager, Oct. 22; James R. Waite, actor-manager, Nov. 8; Lizzie Darius Daly, dancer and comedienne, Nov. 23; Edwin M. Holland, actor, Nov. 24; Henry Greenwall, manager, Nov. 27; Mme. Marchesi, singing teacher, Nov. 18; William H. Batchelder, actor-manager, Dec. 19; William W. Aulick, journalist and press representative, Dec. 23; Jules Claretie, French dramatist and man of letters, Dec. 23.

The only way in which Shakespeare appears to greater advantage on the stage than common writers is that he stimulates the faculties of the actor more.
—HAZLITT.

THE FIRST NIGHTER

William Faversham Appears as Iago in an Exceptionally Fine Production of "Othello," with R. D. McLean in the Title Role and Miss Loftus as Desdemona

"OTHELLO"

Tragedy in Five Acts by William Shakespeare. Produced by William Faversham, Lyric Theater, Feb. 9.

Othello ..... R. D. MacLean
Iago ..... William Faversham
Desdemona ..... Cecilia Loftus
Emilia ..... Constance Collier
Cassio ..... Pedro de Cordova
Roderigo ..... George C. Somnes
Bianca ..... Louise Wakelee Elliot
Brabantio ..... Arthur Elliot
Montano ..... Charles Webster
Duke of Venice ..... Ernest Rowan
Gratiano ..... Henlee Edwards
Lodovico ..... Frank Howson
First Senator ..... Herbert De Guerre
First Gentleman ..... Herbert De Guerre
Second Gentleman ..... Frank Howson
Third Gentleman ..... Ralph Kemmett

Mr. William Faversham, whose splendid production of Julius Cæsar, something over a year ago, is still a pleasant memory with playgoers, appeared in a revival of Othello on Monday evening, himself assuming the part of Iago. Coming so soon after the Othello of Forbes-Robertson, comparisons both of the principal players and of the mise-en-scene are inevitable, but such comparisons can only lend an added interest to the event.

It may be set down as a philosophical axiom that a poorly performed play of Shakespeare possesses no charms for the playgoer who knows his Shakespeare, whereas the reverse exercises one of the most potent influences for enjoyment of which the intellectual mind is capable. It is like the impression created on an audience by an indifferent and a signally good performance of one of Wagner's operas, or a Beethoven symphony. We know our classics, and they must either be perfectly interpreted or severely let alone. There is no debatable middle ground of excellence.

The performance given at the Lyric Monday evening was one of the most wholly satisfactory renditions of one of Shakespeare's most powerful dramas that New York has witnessed since the palmy days of the old actors. It is not that this performance is so perfect that no judicious criticism could apply; but it is so seldom, in these days of the materialistic drama of photographic realism, that the spectator is carried into the atmosphere of the pure drama of poetry and artistic ideals, to see the characters of Shakespeare subtly defined, his majestic verse clearly spoken, and his deeper significance intelligently conveyed across the footlights, that the Faversham engagement is an event of particular interest to every student of the Bard, as well as of every playgoer who is capable of appreciating the best that the English drama affords.

In the first place, Mr. Faversham has never played any role so well as he plays that of the arch-conspirator. While we could easily admire his Marc Antony, the part lacked the opportunity for a subtle display of the crafty temperament and shifty movements, the profounder intellectual cunning and cynical humors of the most consummate villain in the vast portrait gallery of the master dramatist. The actor gains much by giving Iago something of a Mephistophelian touch in his make-up. Therein he gets the advantage of a consistent first impression, which he is admirably able to sustain by a certain lively tendency toward a restrained levity in which he characterises the role throughout.

I heard something to his disadvantage regarding this tendency in earlier performances on the road; but as the character was revealed to us at the opening performance, it distinguished his interpretation within strictly defined artistic limits beyond those of any Iago in a generation. The truth of the matter is, Faversham has developed amazingly since he became an actor-manager, and as Iago achieves a truly notable triumph, eclipsing his every previous effort. Probably not since Booth, has an audience heard the soliloquies so nicely merged into the fabric of the story and made so characteristic a part of the action, nor had them delivered with a more intelligent comprehension of the opportunities they afford a skilful actor to teach us to forget the modern antipathetic tendency to fault-finding with the soliloquy as such. It is something of an achievement to bring the first act to a successful climax as, alone on the stage, fingering with eloquent gestures the Moor's writing pen, he formulates the plot for Othello's undoing.

The striking impression we gain of Mr. Faversham's Iago as a whole is that of a crafty, cunning, plausible Venetian of that period, alert and insidious, with a vivacity of movement which is the physical expression of a restless spirit and a mercurial temperament.

In the second place, Mr. McLean gives us, in the image of Othello, a Moor who embodies not only the artistic qualities of an actor of the first rank, but who has the sustaining powers of a vigorous, graceful physique to give the indispensable impression of strength, force and realism to the distractions of a jealousy-tortured temperament. There is not the wild, savage fury, as we remember it in the unique portrayal of Salvini. If comparisons are in order, I should liken Mr. McLean's acting to that of the late John McCullough, whose display of calm dignity under the blows of tragic adversity always inspired a sense of sympathy and admiration. A spirit of all-pervading tenderness, coupled with lofty dignity, a majestic composure, an authoritative bearing and a suggestion of well-restrained power, mark his impersonation of the Moor throughout. It is a performance at once distinguished and marked by cumulative interest. He possesses the natural eloquence of voice and manner to read the Shakespearean lines as they should be read. His voice ranges well into the deeper bass notes of expressive grief; so that, from the address to the Senate—though it loses something in being spoken as the actor faces up-stage instead of down—to the piercing agony of the words spoken in the last act preparatory to the strangling of Desdemona and after, we get the latent music of the iambic measure in its full eloquent significance.

I will not say that this is the greatest Othello I have ever seen, but I will say that I have seen no better; that the best traditions of our stage are revived in this admirable actor of American birth and education, and that it is the event of decades to see so good an Othello side by side with so good an Iago. A characterization of a Shakespearean role is to be measured by the extent to which it is capable of arousing the imagination and to making us share the emotions of its exponent; and by this standard of measurement I judge Mr. McLean's Othello—a classic performance, robust but not violent, eloquent but not artificial, tender but not sentimental, at times graphic, at all times persuasive, dominating and sincere.

As a native Southerner the actor makes some concession to prejudice in the matter of Othello's color. It is obvious that he cannot reconcile his mind to the belief that the gentle Desdemona should so completely lose her heart to a blackamoor. The McLean complexion is not more swarthy than that of a Spaniard. But it has its precedents, and the American public will pick no quarrel with him for this snap of the fingers in the face of venerable stage tradition.

The Desdemona of Miss Loftus is not so easily classified. Any view of her work is unwittingly influenced by her pre-eminence as an artist in an entirely different field of achievements, in which she has no rival. We are irresistibly bound to admire the skill of an artist who can play Desdemona with so much grace, not in the line of her *metier*, but as a departure from her standard of work on the vaudeville stage. She is far from an ideal Desdemona. She gives an impression of frailty, and she acts with a hesitating manner implying a certain unfamiliarity with her task and lack of confidence, which is disconcerting; but her work denotes temperament, and she preserves a vague charm of personality in spite of her failure to denote the tragic import of the character. Miss Collier's Emilia is distictive and full of a strong individuality. She works up the scene with Othello when in the last act she confutes him with proof of Iago's perfidy with a fine sense of effect; but in monopolising too much of the center of the stage in the scene of the arrival of the Moor's party in Cyprus in the second act, at the expense of Desdemona, and in one other scene with Othello, I rather think she permits the minor relationship of Emilia to the picture as a whole to be distorted and a subordinate character to be magnified at the cost of the greater.

Mr. Cordova gives an excellent performance of Cassius and Mr. Elliot is very good as Desdemona's father.

The production has all the charm of the splendid mise-en-scene of Julius Cæsar. A more beautiful series of scenic settings and backgrounds, and more effective lighting, have rarely been witnessed in a Shakespearean production—probably never, considering the advance of recent years in those particulars. And in fitting harmony are the specially designed costumes and the individual acting of some of the other characters and the handling of the groups.

ACADEMY MATINEE

Third Performance, Season 1913-14, by the American Academy of Dramatic Arts and Empire Theater Dramatic School. At the Empire Theater, Thursday Afternoon, Feb. 5.

"THE BRACELET."

Playlet in One Act, by Alfred Sutro.

Harvey Western ..... John Holland
Judge Bankes ..... Leonard Doyle
Martin ..... Everett Hove
William ..... Douglas MacLean
Mrs. Western ..... Hope Loring
Mrs. Judge Bankes ..... Ruth Smith
Miss Farren ..... Clara Thomas
Smithers ..... Genieve Robinson

In a little comedy sketch by a famous English dramatist, the graduates of the Academy showed considerable ability. John Holland, as the husband, was effective and pleasing. Leonard Doyle evidenced improvement as the Judge. Everett Hove became an excellent butler and Douglas MacLean fitted himself into a servant bit. As the pettish, spoiled wife, Hope Loring did by far her best work of this season. Ruth Smith, as the Judge's wife, had but a superficial conception of her part, and didn't polish the surface. The governess, in the work of Clara Thomas, became a milk-and-watery sort of creature, although done adequately in a manner of speaking. Her efforts are pleasing, and would have a certain distinction if she had more snap and animation about them.

"ENGAGED."

Satirical Comedy in Three Acts, by W. S. Gilbert.

Cheviot Hill ..... Alfred Shirley
Belvawney ..... John Mottus
Mr. Sympercon ..... Alan Foster
Angus Macalister, a Lowland peasant lad. Wade Boteler
Major McGillicuddy ..... David L. Leonard
Belinda Treherne ..... Irene Adams
Minnie, Sympercon's daughter ..... Mabel Bisel
Mrs. Macfarlane, a Lowland Widow. Louise Gilmore
Maggie, her daughter ..... Helene Eddy
Parker ..... Olive Tell

The honors of this performance were easily won by Wade Boteler as Angus. He had the full spirit of the piece and put it over. John Mottus was sincere, but a bit overvehement at times as Belvawney. Alan Foster continues a good mechanical actor in the part of Mr. Sympercon, and David L. Leonard provided evidence of similar qualities in the small part of the Major. It is a toss-up between Mr. Boteler and Irene Adams as to which did best work, for her clean-cut and excellently rounded presentation of Belinda would be difficult to improve. Mabel Bigel was just fair as Minnie. She has not learned to keep her conception in the mould. It spills over. However, she showed one or two signs of improvement. Another piece that was only fair was given by Louise Gilmore as the widow. Maggie, her daughter, was much better in the hands of Helene Eddy. Olive Tell as Parker, the maid, gave a good bit. The Cheviot Hill of Alfred Shirley was in its way a superior example of consistent, humorous characterization.

AT OTHER HOUSES

CENTURY.—Novelty and variety for the twenty-second week of popular grand opera in English by the Century Opera company is the offering at the Century Opera House this week. A triple bill is offered, including two of the most popular operas, Hansel and Gretel and Rusticana, and the International Ballet, which has been the talk of the patrons of the Century for weeks past. All the distinguished artists of the company are heard and seen in the excellent triple bill.

BRONX OPERA HOUSE.—The attraction this week is Bayard Veiller's play, The Fight. The cast is headed by Margaret Wycherly.

ROYAL.—This week, Nat Goodwin in William Collier's farce, Never Say Die.

WEST END.—The current attraction is The Deadlock, by Margaret Turnbull. In the cast are Edith Wynne Matthison, Frank Losee, Thomas J. Carrigan, and others.

GRAND OPERA HOUSE.—The second week of the engagement of Chauncey Olcott in Shameen Dhu.

STAGE NOTES

An Oriental Matinee of A Thousand Years Ago was given one day last week. About eighty Chinese were in attendance.

Stanley G. Wood is at liberty owing to the closing of the Fine Feathers Southern company. Mr. Wood has been playing the Robert Edeson part very successfully.

Edwin Belden, who has been managing the Apollo Theater in Princeton, Ill., will return to the stage. He was last seen as Jed Woodis in Fifty Miles from Boston, under Cohan and Harris management.

The play contest for college undergraduates now running at the Princess Theater will close Feb. 15, two weeks later than originally expected. Several hundred one-act plays have been received.

At the cabled request of Sir George Alexander, the English manager, Charles Frohman has consented to release Martha Hedman from an existing contract, to allow her to continue her London run in The Attack.

Katherine Grey, who is to play the leading role in The Rule of Three, which opens at the Harris Theater on Feb. 16, has received a cable message offering her an engagement to play leads at the Endowed Theater, soon to be established in Melbourne, Australia.

Douglas J. Wood will play the title-role in a revival, under distinguished patronage, of Richard Mansfield's notable success, Prince Karl, for the benefit of the City History Club at the Playhouse on the afternoon of Feb. 24.

Henry Crosby and Mabel Dillingham continue to be great favorites with the patrons of the Auditorium Stock company, Kansas City, Mo., and with but two exceptions are the only members of the original company that opened there last September.

The caption in last week's picture section under Miss Alice Lindahl's portrait, saying that she was a member of The Family Cupboard, was a mistake. Miss Lindahl is prominent in the cast of Things That Count.

On the Rialto

Who are the three or four critics?

Where is Will Page?

The London *Pelican* announces the first production of a new "revusical comedy." That has escaped us so far.

After the story about the reviewers, the troubled waters have subsided, and on the surface, at least, peace and good will once more prevail.

Edward Peple and Edgar McGregor are almost inseparable these days. Mr. Peple's comedy bears a good title, though it escapes me now.

Omar, the Tentmaker, proved a disappointment only to those who predicted a short career for it. It is steadily pulling up in the box-office: $6,000 a week now.

Roi Cooper Megrue is no longer covered with blushes and confusion when he is accused of being the author of Under Cover, the successful melodrama now playing to $10,000 a week in Boston, the authorship of which is nominally Lawrence Haile. In fact, Mr. Megrue admits it, and says he only wrapped himself in the toga of Lawrence Haile, who has no existence, to conceal his modesty without letting it interfere with his royalty statements.

The Ibsen bust which stands as the symbol of the New Movement over the mantelpiece of the Ibsen Club in The Philanderer at the Little Theater, not only had a hard time in coming to this country, but had difficulty in being found. There is no such thing as an Ibsen bust in New York, at least not for sale. Nor is there one in London, nor in Paris. When Mr. Ranson, Granville Barker's stage-manager and representative in this country, went out to get the "props," his first difficulty came at that point.

He found none in London. He had Paris searched from top to bottom, but fruitlessly. Then he tried Berlin. At last he found one there in the Museum. But that, of course, was not sufficient. A plaster cast was made. And that is the bust that now smiles, or does it frown?—on the audiences of the Little Theater.

Molly McIntyre, who is playing the leading role in Kitty MacKay, has received a unique present from her aunt, Mrs. Kate Campbell, of Wawick, the "spotless town" of southern Scotland. It was a strongly corded chest of ash, containing the good lady's wedding gown in which she was married in Edinburgh in June, 1860. Accompanying the gown was a letter in a precise and tiny hand, in which Mrs. Campbell expressed an earnest wish that her niece, whom she has not seen since that niece's second birthday, should do her "play-acting of a lassie" sheltered by its ancient and lavender-scented folds. The dress is a garment of exactly the hoop-skirted style affected by Kitty MacKay, but through age and long standing, it is extremely fragile, and would probably not bear regular usage. However, Miss McIntyre says that she will play in it at least once, to honor her aunt's quaint desire.

Mr. Hale Hamilton, presenting The Fortune Hunter at the Queen's Theater, London, has a story to tell of his early days of his touring experiences at home in "God's own country." The company he was with on his first tour was doing very badly and there were no salaries forthcoming. The manager promised to pay the first good week, and in each town he took his little company to a hotel (not the best) and just paid their way till they struck a good town. One day they arrived at a place where they were billed for a week, and as usual they stood around their manager while he registered at the hotel. "Is this a good theater town?" inquired the manager anxiously. They all listened hungrily for the reply. "It's just bully," answered the hotel clerk. "What attraction was the last?" asked the manager. "Well, I'm not good on names," said the other. "You see, it's a month ago since they started to walk home; you'll see their trunks round the corner there, in the corridor going to the kitchen."

WAR ON TICKET SPECULATORS

District Attorney Takes a Hand and Submits a Definite Plan of Action to Managers

The excitement prevailing in theatrical circles over the ticket speculation problem has not yet led to an understanding by which the evil can be permanently abolished. Both sides to the controversy profess to be deeply interested in abolishing the nuisance. The Schaap bill, introduced in the Legislature last week, as noted elsewhere, approximates a remedy and is hotly under discussion. The fact that District-Attorney Whitman has taken a hand in the fight promises ultimately to bring the result which the public and the managers say they are anxious to accomplish. Assistant District-Attorney Arthur Train has been assigned to the case, and after several conferences with parties in interest, both managers and others, on Monday finally submitted to Mr. Lee Shubert a plan to do away with theater-ticket speculation in New York that will put an end even to ticket agencies in the hotels. The scheme had previously been submitted to other leading managers, and, although it is drastic in its provisions, Mr. Train believes that every one of them will work in harmony with his suggestion.

Mr. Train's plan calls for the establishment in Times Square of a central ticket office, operated and controlled by the theater managers themselves, where tickets for all of the amusement places will be offered for sale. To meet the expenses of such an establishment Mr. Train proposes an increase in the price of tickets from $2 to $2.25.

Mr. Train believes that this extra 25 cents on each ticket will pay all of the expenses of the central agency as well as the employment of a staff of special detectives to spot persons buying for speculators and so keep tickets from falling into the hands of persons who would resell them.

Mr. Train's idea is to have on sale at the central office only the first eight or ten rows of orchestra seats, and to keep the central office open only until 7 o'clock at night. After that hour all unsold tickets are to be returned to the box offices and put on sale there at the regular $2 rate.

In order to do away with the hotel agencies Mr. Train proposes to amend the excise law making it a misdemeanor to sell a ticket to any place of amusement in any place where liquor is sold.

It was given out that if the theater managers fail to adopt the plan suggested by Mr. Train, or fail to suggest another which meets with his approval, he will immediately suggest the passage of laws which will take the matter out of the hands of the managers altogether.

W. J. Fallon, president of the Tyson Company, who was served with a Grand Jury subpœna, was examined last Friday. Prior to that Mr. Fallon made the charge that certain theatrical firms "persecuted him with impossible demands," and that their attitude is only "an exhibition of spite." This is a serious charge, one which every respectable manager should promptly resent and refute.

In order to feel out the situation from the inside THE DRAMATIC MIRROR called on some of the leading producing managers for expression of opinions, which are herewith given.

Sam T. Harris, of Cohan & Harris, had this to say: "A law should be passed that will do away with selling theater tickets anywhere away from the box office of the theater at any but the regular price with a stated premium, say fifty cents, and not as now, when a premium of two dollars and more is exacted. In fact, abolish all agencies, say I. It would help advance sales, since the public would then buy their seats in ample time. If brokers were honest and would be satisfied with a fair brokerage of, say, fifty cents, it would not be so bad; but they will exact any amount they can get from one dollar upward. The same applies to the very big amusement events. For instance, the speculators will sell a $25 box to a game of baseball for $100. One way out of the trouble would be if the hotel men would take hold of the business themselves. Let these pay a clerk to attend exclusively to the sale of tickets at a fair and established premium."

Joseph L. Brooks, associated with Klaw & Erlanger, said: "It would be a good thing if they were to pass a law that will put an end to dishonesty and protect the general public from a great wrong and inconvenience."

Former Congressman Joseph L. Rhinock, of the Shuberts: "I am absolutely in favor of any legislation, if this can be accomplished, that will compel all seats to be sold at the prices printed on the face of the ticket, with a severe penalty attached for violation of the law."

In the absence from the city of Mr. Ames, Edward Lyon, his general manager, voices the opinion of his chief in the following statement: "Whether a law will lead us out of the vexed situation is questionable. I fear that law will not solve the problem. However, we are entirely satisfied with getting box-office prices, and it is our aim to make it as convenient for the public as possible to secure their seats as and when they want them. You see, there are so many customers that patronize ticket brokers who buy on credit and are carried by them on their books. At the theater office they are compelled to pay cash. Besides, many people do not want to buy seats in advance; especially those who do not know before their evening meal what particular play they want to see on that particular evening. Even those purchased may be canceled when had from the broker. This cannot be done with purchases at the box office. If the agencies could be abolished it would mean larger advance sales. Managers will be satisfied with box-office prices for tickets. The real 'niggers in the woodpile,' let me tell you, are the big hotel men. They will sell a concession to the ticket agencies for $10,000 to $12,000 a year, and tell them to go to it and have their pick among the guests —they are good plucking. If these men would follow the examples of Gimbels, Wanamakers, and the Hudson Tubes, this evil would soon be regulated. There they have established facilities to sell theater seats at box-office prices. Let the hotel men enable the theaters to sell their tickets on the premises, and not speculate to make enormous indirect profits out of the traffic themselves."

Colonel Henry W. Savage is on record as an uncompromising opponent of the ticket speculator. He could not be seen, as he is just now in the throes of preparing for two new productions. However, his general manager, Mr. Madison Corey, was free to express the prevailing sentiment of the office in Colonel Savage's absence. He said: "Colonel Savage is on record as being absolutely opposed to selling tickets outside of the theater, but, like other managers, the prevailing system compels him to have them on sale with the broker. What else can he do as long as the practice obtains? He has endeavored hard to drive the ticket speculator off the sidewalk, but this is impossible as long as the police stand in with them. The policeman on duty, there to prevent the nefarious traffic, generally must be reminded of his duty. He will then slowly and deliberately take his time and wait until the speculator has finished his transaction with the purchaser before he does his duty. If the police were not winking at it, the traffic would have ceased long ago. I cannot say, of course, what or what not a new law might accomplish."

One of the biggest producing managers, who prefers not to be quoted, when interrogated, said: "Of course I favor any law which will abate the nuisance. What benefit does the producing manager derive from selling tickets outside of the theater? He takes all the risks and derives no additional profit from this kind of a sale. This is divided between the speculator and the house manager."

George W. Lederer has been given the English rights to Potash and Perlmutter by A. H. Woods. Rumor has it that this transfer was more in the nature of a gift from Mr. Woods to his former associate, who has recently found himself forced to resort to the bankruptcy law. Mr. Lederer knows the English theatrical field, from his experience there with The Belle of New York, in which Edna May was the stellar attraction, and which proved a great success there.

JOSEPH SANTLEY,

Whose success in When Dreams Come True has warranted the extension of his engagement at the new Cort Theater, Boston.

PROSPECTIVE NEW PRODUCTIONS

HACKETT ACTIVE

James K. Has Several New Plays Scheduled for Production Here Next Season

James K. Hackett is again to become active as a producing manager. For the past three years Mr. Hackett has managed his own tour in The Grain of Dust. Next season, however, he will produce several new plays, and in addition is likely to once more have his own theater in New York.

Mr. Hackett's plans at present include an elaborate production of Othello, in which he himself will play the Moor. Mr. Hackett has been invited to play Othello at the Greek Theater, at Berkeley, Cal., in September. He has accepted the invitation, and will therefore begin his own tour on the Pacific Coast.

The Melody of Youth, which is shortly to be produced in London, will be the first of the Hackett productions. A notable cast will be seen in this play, which, it is expected, will be seen at a Broadway theater renamed the Hackett.

Brandon Tynan's dramatization of Arthur B. Reeve's Craig Kennedy stories and Farnol's The Amateur Gentleman will be given early production by Mr. Hackett, while A Grain of Dust will be sent on tour with another actor in the principal role.

GRACE GEORGE PLAY

"Jim's Marriage," by Forrest Halsey and Olive Porter, Comes to Playhouse Feb. 18

The new play for Grace George, concerning which there has been much speculation, is a comedy by Forrest Halsey and Olive Porter, called Jim's Marriage. It was said for a time that the play to be used was a comedy by Thompson Buchanan, who went with Manager William A. Brady to French Lick Springs to arrange for it, but that has been settled by present facts. Originally the plan was to bring Miss George into New York in Miss Jenny O'Jones, by Avery Hopwood, but there were several objectionable features about the play, and it was withdrawn from out-of-town performances.

Jim's Marriage is said to be an offering of satirical order that affords Miss George excellent opportunity. In her support are Beverley Sitgreaves, Howard Estabrook, Clinton Preston, Rex McDougall, Edward Nannery, Forrest Seabury, Josephine Lovett, Maude Hosford, Jean Shelby, Caroline Kenyon, Camilla Crume, and others.

New York's production of the play will be made as soon as possible after the tryout out of town. On about Feb. 18 it will come into the Playhouse, The Things That Count being sent out shortly before.

REVIVE FITCH PLAYS

John Emerson, Who Completed "The City," Plans to Stage Series Next Spring

Provided present plans materialise, New York will probably see a revival of the important plays of Clyde Fitch some time next Spring. John Emerson, until recently starring in The Conspiracy, and literary executor of Clyde Fitch in completing and staging The City, is making tentative arrangements for a series to be put on under his direction. It is not yet certain just what plays will be given, the schedule being contingent upon what ones will be found available.

Some of the Fitch plays that might prove popular in revival are Captain Jinks of the Horse Marines, The Climbers, Barbara Frietchie, The Girl with the Green Eyes, Girls, and Her Own Way. When the popular American dramatist died he left some forty-three plays, apart from adaptations and uncompleted scripts.

Mr. Emerson has also sold his play, The Bargain, which was originally produced at the former Criterion Theater at a special matinee and later out of town. It has been entirely rewritten since then, and next Fall it will probably be brought into New York as a regular production.

"OLD RELIABLE"

Dramatization of Harris Dickson's Stories of Negro Life Withdrawn for Rewriting

Henry W. Savage, who was to have produced Old Reliable in New York at an early date, has temporarily withdrawn the piece for rewriting. Mr. Dickson, author of the dramatization of his own stories of Zack, the shiftless old negro, that have been current in a number of magazines, is actively engaged in the work. Comedy scenes will be retained almost without exception, but the plot will be entirely reconstructed.

The company is headed by Willis P. Sweatnam, and includes Mrs. Charles Craig, Worthington L. Romaine, Will A. Jordan, Dan Roby, Miss Sydney Shields, Frank M. Thomas and others.

H. V. ESMOND TO TOUR

English Company to Conclude New York Engagement at Garrick on Saturday Night

At the end of this week H. V. Esmond and Eva Moore and the other members of the London Criterion Theater company will complete their New York engagement at the Garrick Theater this week. Soon after, on Feb. 16, they will open in Montreal as the first stand of a Canadian tour. This will probably be quite extensive. English companies find excellent going on the other side of the border, and Mr. Esmond and his excellent organization should find it a profitable undertaking.

The London Criterion company, while presented in New York as a Frohman attraction, is to be regarded now as an independent offering.

NOTHING IN IT

Rumors About Miss Julia Marlowe and Mr. E. H. Sothern Denied by Friends

PHILADELPHIA (*Special*).—That there is absolutely no truth in current rumors that Julia Marlowe has entered suit for divorce against her husband, E. H. Sothern, is the opinion of their many friends in this city and the belief of Leonard A. Blumberg, manager of the Lyric and Adelphia theaters.

Mr. Blumberg, who knows both Mr. and Mrs. Sothern quite well, said: "While I can neither officially confirm nor deny the report, I personally think that nothing is farther from the minds of either Miss Marlowe or Mr. Sothern than divorce. They are an ideal married couple. It has seldom been my pleasure to see two persons more devoted to each other. Mr. Sothern grants his wife's slightest wish. She has only to make known her request and he is always ready and willing to accede.

"It may be that the talk about the retirement of Miss Marlowe during the Western trip when she did not appear for some time has had much to do with this idle gossip about divorce. Miss Marlowe is not at all well. In fact, it was for that reason that she went West. Mr. Sothern tried to dissuade her from working so hard, but it was her wish to go to California.

"Miss Marlowe is able to retire from the stage at any time she desires. She is probably worth more than $1,000,000. Eventually she will retire."

MUST WEAR COLLARS

Or You Can't Enter This Refined Toronto Playhouse

TORONTO, CANADA (*Special*).—At Loew's new Yonge Street playhouse, two young men coming home from work Saturday, neither wearing collar nor tie, sought to buy tickets for the afternoon performance, but were refused.

"You must wear a white collar to get in this theater," declared the autocrat of the box-office.

"The laboring class forms our largest audience," stated Mr. C. H. Seward, manager of the theater. "We cannot stipulate how they must dress, and yet we must protect our other patrons. We try to keep the riff-raff away in this manner. Unless a man looks decently respectable we do not sell him a ticket. If a man has not the decency to wear a collar and necktie, if he smells of liquor, we do not want his patronage. We are striving to maintain a high-class entertainment in a high-class theater at low prices."

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Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

SHAKESPEARE ILLUSIONS

Not long ago the *Times* critic created something of a stir. It was a dignified stir, attended with some discussion, but very little excitement. However, it agitated a considerable circle of Shakespearean devotees, and it is noteworthy because it illustrated in a way a more or less popular view among metropolitan critics on the relations of SHAKESPEARE to the theater.

In an article headed "The Shakespeare Illusion," the *Times* critic wrote precisely in the deprecatory vein that was once upon a time the proper thing with musical critics regarding the art of RICHARD WAGNER.

The critic told us that Othello, from a modern standpoint, is a structural monstrosity; that "the pretense of enjoyment frequently masks actual boredom," and that what he is pleased to term modern technique has given us, for the loss of poetry and romance, a compensating gain in nearness to life. To-day, he declares, only the presence of an especially gifted actor or actress, or the conjunction of the two, can attract large audiences to the Shakespearean plays. He expresses astonishment that no one has yet attempted to present SHAKESPEARE along modern lines, "which would mean the employment of the plot structure and the text, but without the many changes of scenes, the philosophic soliloquies, and the perfectly obvious artificialities which serve to destroy much of the illusion of the sophisticated modern playgoer."

And this in the twentieth century! With so many high schools in the United States, where the young mind receives its first impression of the drama from the works of SHAKESPEARE; with SOTHERN and MARLOWE, FORBES-ROBERTSON, ROBERT MANTELL, WILLIAM FAVERSHAM, the BENSON Players, and MARGARET ANGLIN presenting SHAKESPEARE everywhere, and BEN GREET and the COBURN Players carrying the gospel of the Bard of Avon into every district schoolhouse in the United States, not counting half a dozen others not listed in the routings!

And all these exponents of SHAKESPEARE supported by a public fairly bored to death, and paying for seats at the theaters merely from a sense of politeness—the tens of thousands of Shakespearean playgoers in a huge conspiracy to pretend an enjoyment which they do not feel!

Alas, poor Yorick! Othello a structural monstrosity! SHAKESPEARE brought up to date by WINCHELL SMITH, with new comedy stunts by SAM BERNARD and LILLIAN LORAINE, the philosophic soliloquies cut and replaced with original lines by HARRY B. SMITH, and "the perfectly obvious artificialities" removed and refurbished with vital statistics by CHARLES KLEIN!

It occurs to us that the *Times* critic's view about "the nearness of life," which he lauds at the expense of poetry and romance, indicates a very sordid estimate of literature and the drama. If this nearness of life were as important as he would lead us to believe, the daily newspaper would be a greater institution than the books of THACKERAY, POE, and TENNYSON—a photograph would be more valuable than the paintings of CARRÉ and BÖCKLIN. If SHAKESPEARE has lived and labored in vain, then all the great imaginative writers, from AESCHYLUS to GOETHE, from SOPHOCLES to CALDERON, and from ARISTOPHANES to MOLIERE, should expeditiously be consigned to oblivion. But if this were done—if the THACKERAYS and POES and GOETHES and MOLIERES, were cast into the discard, and IRVING BERLIN usurped the place of WAGNER, what a jolly old world this would be. Hundreds of thousands of our fellow citizens might welcome the change, but how long would our esteemed contemporary see his salary forthcoming for writing entertainingly down to such an "onery crowd"?

Verily, we go to see SHAKESPEARE played only by the elect. Why? For the same reason that we want to hear CARUSO sing and GENEE dance. But CARUSO doesn't sing "Get Out and Get Under," and GENEE doesn't dance the tango. Great artists interpret the SHAKESPEARES of their art.

PAPER WITH HIGH STANDARD

(From the Chicago Telegraph.)

THE DRAMATIC MIRROR, a credit to journalism, has changed hands, and Frederick F. Schrader, a brilliant journalist, who has done much to make its pages scintillate, and Lyman O. Fiske, who has been associated in the business department for several decades, now appear as the majority owners. It is an encouraging sign. The dramatic profession have never given the proper support to its journals. They have been brilliant journalistic examples, too. It is to be hoped that THE DRAMATIC MIRROR, in the hands of its new owners, may maintain the high standard for which it has been celebrated for the past quarter of a century. And with the trenchant pen of Fred Schrader, and the ingratiating smile of Lyman Fiske, it certainly ought to do it.

It is not vice in its insolence that makes a play immoral, but lack of lessons in morality.—*Beaumarchais.*

BOOK REVIEW

THE WALLET OF TIME, Containing Personal, Biographical and Critical Reminiscences of the American Theater, by William Winter. Two vols., illustrated. New York: Moffat, Yard and Co., 1913. Edition limited to 1,250 copies. Price, $10 net.

These two large, handsome volumes are uniform in printing, binding and paper with Mr. Winter's "Life of Richard Mansfield," and contain much of the matter which has appeared in previous volumes now out of print, together with a great mass of new material, affording a comprehensive glance at dramatic affairs in America within a period of sixty years. However, the author explains that, extensive as it is, it makes no pretense to being exhaustive. Sundry famous names omitted are to receive special attention in subsequent volumes. A good deal of the sharp, terse matter in the preface has the weight of precepts, as the following:

"Theatrical criticism should be written for the information and guidance of lay readers, not for the instruction of professional actors."

"Ethical principles are more important than artistic principles."

"The art of the actor no less than that of the dramatist is a proper object of critical examination, but the critic who is restricted to technicalities becomes practically useless—or worse than useless."

"The dramatic critic should appreciate method and style in both dramatist and actor, but first of all he is necessitated to employ an ethical test."

"There are persons whose approval would be a disgrace and whose enmity is an honor."

"It is easy to condemn. It is difficult, and as a rule more salutary, to commend—in an intelligent manner."

There is much in Mr. Winter's book that is admirable in a historic as well as critical sense, and a great deal that will not be accepted tolerantly by minds as intelligent as his own. For one thing, he emphasises his dislike of foreign actors—generally speaking, non-English-speaking actors. He hails Helena Modjeska as a great actress and denies that designation to Sarah Bernhardt; and a glimpse of Mr. Winter's peculiar temperament, as illustrated by the point of view, is afforded by his denunciation of a play which Modjeska introduced to the American stage—namely, Sudermann's Magda. This production, Mr. Winter contends, is remembered with regret by those who admired the artist and who must revere her memory. Such expressions of categorical judgment on a universally popular and approved drama only tend to justify the criticism and censure of Mr. Winter to which he refers with some spirit in the preface.

His antipathy to Ibsen is too well known to require comment, but we must look upon it as a weakness in a stage historian who seeks to dismiss such a personality as the Norwegian with a shrug and a sneer. Mr. Winter fails utterly to appreciate the epochal changes from the romantic to the realistic schools, apparently lacking the faculty of perceiving that the tragedies and romances which we formerly associated with royal environments and periods of plumes and small swords have been successfully transposed to the environments of the common people and to the modern period of business and mechanical utility. It is easy enough to dismiss Ibsen with a contemptuous shrug, but posterity will not confirm Mr. Winter's judgment.

To the modern critic the romance of Hernani is as creaky in its mechanical joints as Ibsen and Sudermann are, to Mr. Winter's mind, barbarous and immoral; for the modern critic is aware that even the world's views of morality have undergone a change—whether for better or worse is no affair of the dramatist who reflects the form and spirit of his time. To Mr. Winter the idolatry of women is a questionable virtue—to most theatergoers it is the reverse, and most plays derive their vitality from the intimate relationships of men and women.

Of Madame Bernhardt, moderation is the only word to be applied to Mr. Winter's appraisement of her artistic achievements. The main cause of the extensive and bounteous public interest in her, he thinks, is the fact that for half a century she has been almost continuously in the public eye, advertised by all sorts of ingenious expedients, discussed, praised and censured, and thus invested with the combined attraction of restless activity and notable singularity. Yet he unstintingly praises her in a number of roles and records her performance of Frou Frou to have been one of the most expert, sparkling and effective achievements of "natural" acting ever shown on our stage; he also speaks in warm terms of her Camille; "Madame Bernhardt, however, could never convincingly represent a woman who, in the true meaning of the word, *loves*." And finally he compares her to a peacock strutting upon the garden wall and spreading her glittering plumage in the sunshine.

Something of the nativistic antipathy to foreign players which is continually recurring in Mr. Winter's writings is adumbrated in his treatment of foreign plays, German or Italian principally; and with something of that self-assurance which he demands on behalf of every qualified critic, he rushes into the fray to propound his own dissenting views on The Sunken Bell, for the writing of which an English university honored Hauptmann with a high degree and pretty nearly all the critics throughout the world have sung the author's praises.

When we read that The Sunken Bell is "a dreary, foggy, puerile exposition," we are led to wonder whether a congenital lack of imagination is not the obstructing obstacle which has prevented this writer, gifted with a skillful and fluent command of words, from attaining one of the highest places in English speech as a dramatic critic alongside of Hazlitt, as well as from securing a more eminent standing as a poet.

We could easily array Mr. Winter's own doctrines of criticism against him to prove what he attempts to prove against others, and we observe that he omits from the category of qualification one of the most essential attributes of the ideal critic—namely, imagination.

While praising the dull and stupid romances of Victor Hugo and condemning Ibsen, though Ibsen in Peer Gynt perhaps attained to loftier heights, and in Fru Inger of Oestraat, at least, met the French poet on equal ground as a writer of melodramas of the character of Hernani, Ruy Blas, and Le Roi S'Amuse, he affects a cynically intolerant attitude toward the Norwegian, seemingly insensible of the poetic thrill, the natural power, inherent in such works as The Chieftains of Helgeland as well as in the poetic dramas of Ibsen.

The characteristic plays of the last twenty-five years he passes by as of little account; the great revolution of the drama has expended its thunders upon his ears in vain. It is the misfortune of Mr. Winter that he has not been able to keep pace with the times, and instead of suffering the changes to go on unopposed with calm submission to inevitable forces, he hurls his thunderbolts and bids defiance to the new order of things.

That is a misfortune of our venerable critic rather than that of the great public, which feels itself borne past him upon the irresistible current of modern thought. Shall we quote his own words and say, not with unkindly thoughts, "much of the objection is the protest of ignorance against truth that is new and not understood?"

He has written an invaluable work as a record of events, and in affording us a first-hand picture of the great actors of the past by a contemporary observer of brilliant parts, of graphic powers of expression, and of honest energy enthusiastically applied to his task. Some day these volumes will command high prices for the light they shed upon the stage during the period of Mr. Winter's activity; but their greater value will be impaired by a jaundiced view of the standard writers of our own times, and by Mr. Winter's too forceful self-expression.

There is, on the other hand, a very just appraisement of merit in regard to many of our contemporary players—by no means all—and we have no difficulty in avoiding being classed with those, referred to by Mr. Winter, in his preface, who feel called upon to charge him with praising the old actors at the expense of the present generation. In some cases he is excessive in his compliments of present-day players.

Comparing him with William Hazlitt, with whom he has a great deal in common, we miss the placid, judicial tone, the consistent reasoning, the terseness of style and the objective quality of the distinguished English critic. Mr. Winter is a dialectician, a critic of uncommon facility of speech, given to invective, specific rather than generic in genius, with a temperament alert, lively and dauntless, and a capacity for ceaseless work.

FRED'K F. SCHRADER.

THE PLAYER'S VACATION

ABOUT this time of the year the best part in the world becomes a burden and a weariness. The character man and the ingenue, the leading lady and the juvenile, the "heavy" woman and the leading man, and all the others, begin to think of rest. The theatrical season has turned the corner and the home stretch is in sight. Now is the time when those whose fortunes lead them to consider it, are deep in plans for the vacation trip; but for each and all, the Little Trip Abroad is still the longed-for holiday adventure.

Many are called but few are chosen for that ideal pilgrimage. Some players dream of it for years without being quite able to make it come true. In January, when the ghost tangoes regularly, all things seem possible but when the elusive one retires beyound our ken in May and June, we say to ourselves that discretion is the better part of valor, that managers are deceitful and agents vain, that the early bird catches the part, and the Great Little Dream fades away in the *Ewigkeit*, or becomes a three days' jaunt to the Rockaways, with a boy at the boarding-house to call us from the surf if anyone happens to want us on the 'phone.

Surely, there is something wrong with a condition of affairs that makes it necessary for a player to spend the earnings of one season in getting work for the next. The necessity, real or fancied, of being on the ground, of photographing oneself on the retina of the managerial eye, wears out more hearts in this business than any number of one-night stands.

But, courage, my little ones, courage in both hands, always courage! Go abroad this year, by ones, and twos, and threes, in dozens, and see what they will do without you. You may find them waiting on the piers when you return. Absence makes the heart grow fonder, and managers, who are almost human under their prepossessing exteriors, will learn to love you when they miss you. They go abroad themselves, but alas! how modestly and how suddenly. If their opening dates were only advertised, we might accompany them by sailing on the same boat.

One of the most desirable of them all hies himself year after year to a small town in France. There, far from the gadding crowd of us, he sips his emerald potion without a backward glance. Make the little pilgrimage and find him there. Sit down with him in the long leisure of a French afternoon and divine him to your heart's content.

I do not know if such a wonderful recontre has ever taken place. I should like to bring it about by giving away the name of his French nook, but there was a twist in his eye when he gave me the word and, knowing my manager, I feared even then, that the secret spot was 500 miles from that place to the leward!

Now for the business. There are two ways of spending a short holiday in Europe. One way is to select a small unfrequented town in an interesting part of a country and to settle down in it to play the Sphinx, like my manager. The other way is to get the best possible run for your money by traveling rapidly over the largest possible area and seeing as much as your time affords. Each of these plans has its advantages but, for a first trip, the second is usually selected. It is more difficult of execution than the first, but do not let that deter you. The transportation companies and certain agencies have worked it out so scientifically that you can follow an exact schedule and calculate your expenses to a hair's breath. You may travel alone, or in a party made up of yourself and two or three others. Without extra cost, you will find yourself met upon arrival at every station, and conveyed free of charge to the hotel where you intend to stay the night. Your room at the hotel will in every case be reserved for you in advance. You may carry your money in coupons, convertible into cash anywhere along the way. Your personal belongings will be insured, for a mere trifle, against loss by destruction or theft, and you yourself will be guarded against misadventure from the beginning to the end of the journey. An independent traveler, no matter how experienced he may be, cannot do as much for himself as Thomas Cook & Sons will do at half the outlay. The prince of couriers, of bankers, of letter forwarders, or guardians, is the house of Cook. I hold no brief for it save gratitude, but that in itself appears to be a good reason for recommending it. I have a personal knowledge of its aims and methods, and can indorse them from the traveler's standpoint.

Just now you will find them offering three splendid little tours, as follows: 1. A tour of forty-seven days in Europe, covering Antwerp, Brussels, The Hague, Amsterdam, Cologne, The Rhine, Wiesbaden, Frankfort, Berlin, Dresden, Vienna, Venice, Florence, Rome, Pisa, Milan, Lucerne, The Rigi, Paris, and London. The cost of this tour, including board at first-class hotels and all expenses for sightseeing and admission fees, etc., from the moment you arrive in Europe until you depart, is $360 for each person.

2. A tour of thirty-five days in Europe, covering Paris, Geneva, Chamonix, Martigny, Zermatt, Görner Grat, Brigue, Furka and Grimsel Passes, Meiringen, Interlaken, The Jungfrau, Brunig Pass, Lucerne, Neuhausen, (Falls of the Rhine), Black Forest, Heidelberg, Mayence, The Rhine, Brussels, The Hague, Amsterdam and London. The cost of this tour is $280 for each person.

3. A tour of twenty-five days in the British Isles, covering Queenstown, Cork, Glengariff, Killarney, Dublin, Belfast, Portrush, Giant's Causeway, Stranaer, Larne, Ayr, Glasgow, The Trossachs, Edinburgh, Melrose, Carlisle, The English Lakes, Leamington, Warwick, Stratford-on-Avon, Oxford, and London. The cost is $195 for each person.

These estimates do not include your steamship fares across the Atlantic and return. You may arrange that part of the journey on any scale you wish. Some very cultivated and fastidious people find it convenient to travel second-class nowadays, and old travelers say that the second cabin now is better

White, N. Y.

WILLIAM FAVERSHAM AS IAGO.

than the first was a dozen years ago. If necessary, $100 can be made to pay your waftage to Europe and return, and if you are really ambitious to go abroad, the expense of any one of these trips (all within $500) need not deter you.

If you prefer to follow an itinerary of your own choosing, you may state your requirements and have the expense estimated exactly. If you prefer to be entirely independent and to travel without a fixed schedule, you will find Switzerland particularly well prepared to receive you. The government of that enterprising country offers an unlimited railway ticket good for fifteen, thirty or forty-five days as the case may be, and costing for the thirty-day season, $27.84 first-class, $20.16 second-class, and $14.40 third-class.

With this ticket, you may travel anywhere in Switzerland, you may retrace your route, or zigzag from one point of interest to another; you may travel as many miles as you wish every day of your season, on this *abonnement*, or season ticket. It is, in effect, a paid pass good on all the roads in the country. All information can be obtained at the New York office of the Swiss Federal Railroad Company (241 Fifth Avenue), and there you may also obtain a booklet giving additional information concerning it.

It would be a mistake to invest in new clothes for any one of these tours; old clothes are better suited to the purpose. But be sure to take a generous supply of the old ones with you. Take a trunk as well, and if you find it an encumbrance when you visit small places, or make one-night stands, let Cook's store it or send it on ahead of your schedule.

The Little Trip Abroad is knocking at your door. It will set you up physically, mentally, and spiritually. It will increase your efficiency in the theater, and enhance your value as a human being. It is yours by right divine, for you have earned it, and you deserve it. Heaven speed you to it, say I. Adventures are for the adventurous! The world is your oyster. Proceed to open it. ROMILLY THORNTON.

Personal

CHASE.—Pauline Chase—our own Polly—played Peter Pan at the Duke of York's Theater, London, for the one thousand two hundredth time on Jan. 28.

COWELL.—Sidney Cowell, now a guest of the Forrest Home at Holmesburg, Philadelphia, was a visitor in New York last month. She appeared at the last Dramatic Day of the Professional Woman's League during January of last year, and gave remarkable evidence of virility, despite the fact that she is one of the ten oldest living actresses. She received a most cordial welcome from her sister-professionals. Miss Cowell says of the Forrest Home: "Not only I, but every one of the guests are so happy that we would not live anywhere else in the world. We are not objects of charity, but are treated like princes and princesses. There are three members of the P. W. L. at the home: Mrs. Samuel Charles, Mrs. John Jack, and myself. We are always pleased to see any members of the profession whenever they come to Philadelphia, and particularly to show them our beautiful home."

FAVERSHAM.—Mr. William Faversham's acting as Iago is spoken of elsewhere. How he appears in the part is shown on this page.

SANTLEY.—Conspicuous among the successes of the present theatrical season, despite the cry of hard times from some quarters, is that of young Joseph Santley in the Philip Bartholomae-Silvio Hein musical comedy, When Dreams Come True, at the new Cort Theater, Boston. Attendance at all performances is reported to be unusually large and there is every indication that both star and play are in for a long and prosperous run. Mr. Santley's engagement opened the new playhouse on Monday evening, Jan. 19, to one of the most distinguished gatherings ever seen in Boston. Governor Walsh and staff and former Mayor Fitzgerald were among the prominent ones present, as were many of Boston's Back Bay social lights. Both the star and the play received very flattering comments from the local critics.

VALENTINE.—One of the youngest, as well as most popular of leading ingenues, Grace Valentine, adorned last week's front cover. Miss Valentine's rise into prominence was neither meteoric nor phenomenal, but normal, consistent, and due to hard work and intelligent direction of that sort of talent which always wins. She is an Ohio girl, born in Springfield, Feb. 14 (St. Valentine's Day), 1891. When still a child her parents located in Indianapolis, where she was educated. At the age of twelve she showed remarkable ability as a pianist, but was forced to discontinue her musical education from financial reasons. However, she secured and held positions as pianiste in several organizations until she reached her fourteenth year, when she became a member of the J. M. Renfrew Repertory Company, in which, for two seasons, Miss Valentine played everything, from a child part to character roles and emotional leads. Since then the young actress has been seen in so many prominent parts that it would take too much space to enumerate them at this time. Let it suffice, for the nonce, that Miss Valentine, after an unbroken series of successes, to-day enjoys a most enviable reputation as one of our best actresses. Her latest success was made in Help Wanted, which is having a long run in Chicago.

STORIES OF "BILL" TRAVERS

(*J. H. Barnes in London "Stage."*)

When Jay Gould and Jim Fiske were busy with their numerous financial schemes—not always too savory—amongst their speculations was one of a line of steamers running up the Hudson River from New York to Albany. As a "send-off" they invited prominent people of New York to a big luncheon on board the first of their fleet. Travers, coming up the companionway after the repast, leaning on "Billy" Marston's arm, saw full-length oil paintings of Fiske and Gould on either side of the stairway. Pausing for a moment, and pointing to them, he said, "Billy, w-w-where is our Saviour?"

Mr. and Mrs. Travers were much attached, a perfect Darby and Joan; but even with his wife he could not resist a joke. One night, on his coming home late from the club, Mrs. Travers was asleep. As he reached her bedroom, and was taking off his clothes to go to bed quietly, she just woke up and said, "Oh, William, is that you?" "Of course," said he, "w-w-whom did you expect?"

One more story of him. A T. Stewart, the great dry goods merchant, on some occasion took the chair at a banquet in aid of a hospital. Stewart was not very popular. As he rose to address the assemblage they were not so quiet or attentive as he could wish, so he knocked loudly on the table with his knife. W. T., seated near, said loud enough to be heard, "C-c-cash!"

IT is all very well to conduct the theater as a business, but not as a wholesale business.

The PUBLICITY MEN

John Pollock is in charge of the publicity for James K. Hackett. He placed the announcements of the new plays scheduled for production by that actor.

Mr. McCaull is business-manager ahead of Grace George in Jim's Marriage. To his credit are some excellent advance notices for the out-of-town tryout.

Tarkington Baker has left the advance of The Honeymoon Express.

Robert Edgar Long, formerly general press representative for William A. Brady, is handling the Boston publicity work for Joseph Santley's engagement at the new Cort Theater in Park Square.

John Hogarty, business-manager for Chauncey Olcott, has placed a large amount of publicity for the real Irish gentleman he represents.

Campbell Casaad, with Within the Law company Series Q, File 999001, was seen the other day taking Freddie Schader around to learn the recipe of his newest cocktail.

W. C. Masson gets out a little herald, folded thrice, for the Crescent Theater, Brooklyn, that he calls *The Crescent Messenger*. It tells at length all details connected with coming attractions.

Twenty-four sheet stands for the attractions of Joseph Bickerton, Jr., are each divided into two parts, one to announce the conclusion of Adele in New York and the other heralding the coming of The Rule of Three.

The latest edition of *Tips and Tales*, the press bulletin from the Savage offices, is entirely devoted to enthusiastic press notices of Sari. Credit to E. Percy Heath, one of the adapters of the Hungarian operetta and general press representative.

Scarcely had His Holiness, the Pope, approved the new dance—*furlane* is the technical term—when Eddie Pidgeon was circulating announcements that Janet McIlvaine and J. J. White were giving the first demonstration of it in this country at the Jardin de Danse.

Ben H. Atwell had ten minutes to himself the other day, so arranged for twenty Indians and a number of his "khaki" soldiers from the Hippodrome to parade up and down Broadway and advertise the attraction at the big playhouse. Of course, the management paid the bill, for Ben has spent nearly half his salary buying tid-bits for his friend, "Minnie," the big elephant.

Spencer Bladdin, who is doing the press work for The Inside of the White Slave Traffic motion pictures, has a real testimonial to offer as to the circulation of THE MIRROR. He received a letter the other day from a young lady he hadn't seen or heard from in nineteen years, saying she had just read a note about him in this column, and wondered if he wasn't the same rosy-cheeked little boy she knew so long ago. Spencer opined that he was, and the result is that two old friends are reunited.

Posters announcing Help Wanted created a young riot on Broadway the other day. They had been put on the outside of the new Strand Theater at Forty-seventh Street and Broadway, and attracted a host of contractors, bricklayers, and bottle-washers in search of employment. They were pacified with difficulty. Since the incident, which has won much publicity for the play, Dick Lambert, general press representative for Oliver Morosco, has been directing his assistants to slip the signs in store windows and other likely places when the proprietors aren't looking.

William Collier is doing some very clever publicity work for himself. Recently the papers printed in their "ad" sheets a picture of the comedian seated at the piano, his back to the reader. In the space 'twixt his collar and his coat-tail was the legend, "Collier's back again." Another card read, "Now at the Hudson—the theater, not the river." And a third invited all theatergoers in the name of Collier, who was pictured holding up a couple of fingers of *rye*, to "Have a smile with me—and then A Little Water on the Side." He had his fun out of the Klaw and Erlanger announcement that they had no tickets on sale at the Tyson agencies by getting up a mock announcement of his own, which read as follows: "Important to theatergoers! All of my theaters and attractions have no dealings whatever with Tyson and Company. No tickets will be FOUND there or FOUND anywhere. Why? There's a reason. We have very few left, and very few right, and very few center. Tickets for all of my theaters and all of my attractions (now running at the Hudson Theater) can be bought at the box-offices of the Hudson Theater at the regular box-office prices. William Collier, generous manager of A Little Water on the Side."

Marie V. FitsGerald sails on the *Lusitania* this Wednesday to remain abroad one year. She returns to Savoy Mansions and will devote her entire time to playwriting. As press agent, art writer, booking agent, playbroker, and playwright, Miss FitsGerald has been versatile, but she claims "a rolling stone gathers no moss," and so concentration is her slogan henceforth. Miss FitsGerald has rented her home on Long Island for a year and has sold her motor—all of which shows the serious side of the one year's stay has been studied thoroughly. A severe sprain, which crippled Miss FitsGerald's ankle last July in Maine, has caused her nerves to be on edge. By advice of her physician complete change of scene was advised. Miss FitsGerald returned to the country last June after a ten months' sojourn and now departs for a year's stay. While abroad last year, a department of two pages was conducted by this writer in a weekly theatrical paper, which gives her the proper English term "journalist." Miss FitsGerald has had three plays produced to date, two in stock and one on the road, and one sketch in England. But there is a gleam of "I will win out" in Miss FitsGerald's eye this time. So we await!

SEEKING OLD BALLADS

John W. Vogel, Minstrel King, Heads Movement to Save Bygone Folk-Lore Songs

Through the untiring efforts of John W. Vogel, the veteran minstrel manager, covering several years of hard work and a large amount of correspondence upon his part, he has finally been successful in inducing the United States Bureau of Education to inaugurate a national search for the old ballads that are nearly forgotten. Convinced that many of the English and Scottish popular ballads of olden times still survive in the United States, and that immediate steps are necessary to rescue them from oblivion, the bureau has commissioned Professor C. Alonso Smith, of the University of Virginia, a prominent folk-lore investigator, to institute a country-wide search for versions of these old ballads that once helped to mould the character of the men and women constituting the colonial population of this country.

"If our American versions are not collected immediately, they can never be collected at all," says Mr. Vogel. "Many influences are tending to obliterate them. Catchy but empty songs not worthy of comparison with them, the decadence of communal singing, the growing diversity of interests, the appeal to what is divisible and separable in our national life, the presence of the artificial and self-conscious in modern writing, are depriving our homes and schoolrooms of a kind of literature which is not surpassed in the whole history of English or American song."

A list of 305 of the ballads has been distributed to teachers and others by the Bureau of Education.

"The plan is to start a ballad collection for each State," continues Mr. Vogel, "so that State folk-lore societies may be encouraged to keep up the work. I intend to immediately introduce the most popular selection into my minstrel performances to enable the present generation to hear the grand old masterpieces of the past. The public is fast becoming tired of syncopation, or what is commonly known as ragtime frothiness, and it is time something is done."

MARIE LLOYD AGAIN BARRED

English Vaudeville Actress Stopped at Border by Government Agents

It looks as though there was to be another scandal over an old affair which created a good deal of a stir about six months ago and ended in a victory for the offended party.

Marie Lloyd, the English vaudeville singer, after completing her engagement in Vancouver, B. C., Feb. 6, made formal application for readmission to the United States, which was refused by the authorities on the ground of "moral turpitude." An appeal will be made direct to the Secretary of State.

Miss Lloyd's permit to enter the United States under a cash bond for $4,000, in the first instance, does not expire until March 4, and it is not quite clear on what grounds she is prevented at this time from proceeding anywhere within the United States under this license.

While awaiting developments in Washington on her application, Miss Lloyd on Saturday visited the office of the Vancouver *World* and struck Louis D. Taylor, editor and erstwhile mayor, across the face with a horsewhip which she had concealed in her muff, in resentment of a front-page criticism in that paper.

Accompanied by a woman companion, Miss Lloyd called at the office of Mr. Taylor and was admitted by him personally. Suddenly she drew from her muff a whip and struck Mr. Taylor several stinging blows over the head. Then, backing toward the door, she sheathed her weapon, and before gaping clerks could move from their chairs made a quick exit.

CORT CHAIN OF THEATERS

With the opening of the Cort Theater in Boston week before last, John Cort welded the final link in his great national chain of playhouses. But four of the theatrical magnate's theaters bear his name, the one in San Francisco and those in New York and Chicago, in addition to the new one.

The Cort Theater in Boston is declared to be the most beautiful in the Hub City. The prevailing color tones are soft grays and golds. Novelty is the keynote of the decorations, yet the color scheme is never obtrusive. The comfort of the patrons has been carefully looked after.

CONGRATULATIONS FROM LONDON

(From the London Stage.)

Congratulations to our friends across the "pond," the New York DRAMATIC MIRROR, whose special annual number to hand makes a brave show from the points of both the editorial and the advertisement departments. The paper, as noted here a short time back, has changed hands, and, though the present directing heads did not take over proprietary rights until quite recently, they assumed active charge more than a year ago. Some figures given as to the increase in the advertisements and circulation during the past year bear adequate testimony to the go-ahead policy of the new proprietors.

CONTEST TIME DEFERRED

Time has again been extended in the Princess Theater play contest, which was to have closed Feb. 1, was then put off until Feb. 15. The time for closing is now set for March 2.

Rossika Dolly, now appearing in The Whirl of the World, at the Winter Garden, is to be known as plain Rossika after Lincoln's Birthday. Sam Bernard has arranged an elaborate rite for the occasion.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings, 8:15; Matinees, Wed. and Sat., 2:15.
CHARLES FROHMAN . . . . . Manager
CHARLES FROHMAN PRESENTS
MAUDE ADAMS
In a comedy only for those who have ever had a mother.
THE LEGEND OF LEONORA
By J. M. Barrie, author of Peter Pan.

GAIETY B'way nr. 46th St. Tel. 328 Bryant. Evgs., 8:30. Mats., Wednesday and Saturday.
Charles Frohman, Manager.
KLAW & ERLANGER Present
MABEL and EDITH **TALIAFERRO**
YOUNG WISDOM
A new comedy by Rachel Crothers.
Next week moves to Galety

KNICKERBOCKER Bway. & 38th Street
Evgs. at 8. Mats. Wednesday & Saturday at 2.
Chas. Frohman, Klaw & Erlanger, Managers.
The New Viennese Musical Comedy
THE LAUGHING HUSBAND
Now Running at the New Theatre, London

LIBERTY 42d St., W. of Bway. Evgs., 8:15. Mats., Wed. & Sat., 2:15.
KLAW & ERLANGER, Managers.
Henry W. Savage offers
THE HUNGARIAN OPERETTA SENSATION
SARI
Emerich Kalman's melodic masterpiece
(Der Zigeunerprimas)

NEW AMSTERDAM West 42d St. Evs., 8:15.
Matinees, Wednesday and Saturday, 2:15.
Klaw & Erlanger, Managers.
KLAW & ERLANGER present
A New Musical Comedy
The Little Cafe
Book and Lyrics by C. S. McLellan.
Music by Ivan Caryll.

GEO. M. **COHAN'S** Theatre, B'way & 43d St. Phone 393 Bryant.
KLAW & ERLANGER Managers
Evs., 8:15; Matinees, Wed. and Sat., 2:15
A. H. Woods offers
POTASH & PERLMUTTER
An up-to-date garment, in three pieces, founded on the famous stories from the *Saturday Evening Post*, by Montague Glass.

LYCEUM 45th Street, near Broadway
Evenings, 8:20.
Mats. Thurs. & Sat. 2:15
Charles Frohman presents
BILLIE BURKE
In a Modern Play of North American Homestead Life,
THE LAND OF PROMISE
By W. S. Maugham.

GARRICK 35th St. near Broadway.
Evs. 8:15. Mats. Wed. & Sat. 2:15.
CHARLES FROHMAN presents
Eva Moore & H. V. Esmond
With the entire London Criterion Co. in H. V. ESMOND'S NEW PLAY.
THE DEAR FOOL

HARRIS 42d Street. West of Broadway
Evenings, 8:25.
Mats., Thurs. and Sat., 2:20.
New Era Producing Co., Inc. Lessee and Mgr.
Jos. P. Bickerton, Jr., Man. Director.
ADELE
The Biggest and Best Musical Hit of the Season
Beginning Feb. 16—THE RULE OF THREE

H. H. FRAZEE'S **LONGACRE** 48th St., W. of Broadway
Tel., Bryant 23
Evenings, 8:10; Mats., Wed. and Sat., 2:10.
DOROTHY DONNELLY, LOU TELLEGEN
In Angel Guimera's Drama of Elemental Passion
MARIA ROSA
A play of intense human interest.

BELASCO W. 44th Street. Evgs., 8:15
Matinees, Thursday and Saturday, 2:15.
DAVID BELASCO presents
FRANCES STARR
In Henri Bernstein's Play
THE SECRET

CORT THEATRE 48th Street
Just East of Broadway
Most Beautiful Theater in America
Direction of JOHN CORT. Telephone, Bryant 46
Evenings, 8:20; Matinees, Wed. and Sat., 2:20.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth **PEG O' MY HEART**
By J. HARTLEY MANNERS

ASTOR 45th St. and B'way. Phone 587 Bryant. Mats. Wed. and Sat.
COHAN & HARRIS present
Geo. M. Cohan's Mystery Farce
SEVEN KEYS TO BALDPATE
Founded on Earl Derr Biggers's famous novel.

ELTINGE W. 42nd St. Eves. 8:15
Mats. Wed. & Sat. 2:15
A. H. WOODS presents
The Yellow Ticket
a remarkable all star cast with John Mason, John Barrymore, Florence Reed, Emmett Corrigan, Julian L'Estrange, Macey Harlam, Elaine Inescort, and others.

KLAUBER RESIGNS

Critic Leaves New York "Times" to Become Member of Executive Staff of Selwyn and Co.

Adolph Klauber has resigned his position as dramatic editor of the New York *Times*, to become associated with Selwyn and Company as a member of the executive staff. His work will have to do with producing and general management. This firm is the one that bought Within the Law after William A. Brady had given it up. Jane Cowl, who is featured in that play, is Mr. Klauber's wife. Selwyn and Company are also interested with A. H. Woods in Under Cover, which is now running successfully in Boston.

Mr. Klauber's going is entirely of his own volition, as his relations with the *Times* have always been of the most friendly nature. The new connection is said to have so many advantages that it was a strong inducement for him to leave. Mr. Klauber has long occupied a prominent place among the leading critics of New York, being known as one of the most reliable, competent and sincere writers on theatrical topics in the metropolis.

He entered the journalistic field fifteen years ago from the profession of acting. His first connection was with the *Commercial Advertiser*, which is now the *Globe*. Then he became a reporter on the *Tribune*. From there he became a general news writer and eventually Sunday editor. He has been dramatic editor for seven years. His predecessor was John Corbin, who left the *Times* to succeed James Huneker on the *Sun*. Mr. Klauber's successor has not yet been named.

VICTIMS OF FLOOD

Anderson Gaiety Company Has Scenery Water-Soaked by Storms

LOS ANGELES, CAL. (*Special*).—Among the heaviest losers from the ravages of the recent storms were the theatrical managers and actors who happened to be on the move when the elements began to cut up capers.

The management of the Anderson Gaiety company, which was en route to this city from San Francisco in a special train, estimates the loss at about $12,000. This sum includes the damage to scenery, costumes, etc., and replacement of the same, and loss of a full week's receipts.

The floods having undermined the tracks in State and toppled the How D'ye Do? production into the muddy waters that swept over the rails and ties, most of the material thus water-soaked has had to be remade on rush order during the last two days on the stage of the Morosco Theater. It has been done by the largest body of scene painters and property makers that could be assembled on such short notice. Most of the scenery is elaborate and novel.

BLANCHE DUFFIELD DIVORCED

Prima Donna Given Decree Against Husband on Ground of Desertion

Blanche Duffield, the prima donna now appearing in Sari, has been granted a decree of divorce from her husband, Jack Conway, in the Supreme Court of New Jersey, on the ground of desertion.

Miss Duffield and Conway were married when the charming singer was star of the Aborn Opera company. It was not generally known that for the past two years they lived separate. Then Miss Duffield went to Paris to study singing. She returned to sing the principal soprano role in Whitney's production of Baron Trenck.

Only the friends of Miss Duffield were cognizant of the divorce proceedings.

KLINK-MYRO MARRIAGE

Miss Fernanda Myro, principal assistant with Thurston, the magician, and Jay J. Klink, who has been Mr. Thurston's secretary for several years, were married at Indianapolis, at the Hotel Washington, Tuesday morning, Jan. 27, by the Rev. Robert Fulton, pastor of the Fourth Presbyterian Church of Indianapolis, who was Mr. Thurston's roommate at college. Mr. Thurston instructed his agent on his arrival in Indianapolis to engage a parlor at the hotel for the wedding and to spare no expense in having it properly decorated by a prominent florist. The ceremony was performed before the twenty-six members of the company, then the happy pair were escorted to a private dining room in the hotel, where the party sat down to a wedding breakfast. The bride and groom were the recipients of many gifts from their associates.

ST. LOUIS BILLBOARDS MUST GO

Application made by an advertising company in St. Louis for an injunction to restrain the City Building Commissioner from tearing down nearly 1,000 illegal billboards in that city was refused by Judge Dyer, in the Federal District Court, on Feb. 5.

The decision was in conformity with that of the Missouri Supreme Court which upheld the validity of the billboard ordinance, and which left him no other course, Judge Dyer said.

ENGLISH ACTORS' LAW

LONDON (*Special*).—The preliminaries in connection with the Actors' Pay-for-Play League are proceeding very satisfactorily. There is now also the prospect of Parliamentary action. According to the *Daily Sketch* the Government will next session introduce in the House of Commons a bill regulating the conditions of theatrical employment; and the *Daily Express* states that a departmental inquiry has already begun with a view to obtaining the necessary particulars. From a trustworthy source *The Stage* is in a position to say that a bill of considerable dimensions is contemplated, and that the broad lines on which it will be drafted are receiving provisional consideration from Mr. Reginald McKenna at the Home Office, and Mr. Sydney Buxton at the Board of Trade. Perhaps a course similar to that adopted in the case of the last copyright bill will be followed. That is to say, a bill will be introduced in a tentative way as the basis of an amended bill when general opinion has been elicited upon the leading provisions.

"THE PLANT"

First Production of John W. Rumsey and Associates in Buffalo on Feb. 16

The Plant, a comedy in four acts, by Harriet Ford and Harvey J. O'Higgins, produced by John W. Rumsey, J. C. Duff, and Edgar MacGregor, will be presented in Buffalo, N. Y., on Monday, Feb. 16. This is the first of the series of productions arranged for by this new concern. It is described as being extremely novel, with many situations and surprises.

In the cast are Ada Dwyer, Helen Macbeth, Joyce Fair, John N. Wheeler, James Malaidy, Joseph Brennan, Edward Ellis, Charles Wyngate, Ernest Truax, Joseph Tuohy, H. A. La Motte, and Arthur E. Hohl.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the secretary's office, room 605, Longacre Building, New York city, the following members were present: Mr. Francis Wilson, presiding; Messrs. Charles D. Coburn, Edwin Arden, Albert Bruning, Holbrook Blinn, Thomas Wise, E. J. Connelly, John Cope, Grant Stewart, George Nash, William Sampson, and Howard Kyle.

New members elected:

Craig Miner,	Marion Garson,
Valli Valli,	Blanche Duffield,
Marguerite Lesley,	Anne Meredith,
Hasil Gill,	Pheb Bates,
Amelia Summerville,	H. M. Armstrong,
John Mason,	Rosamond Harrison,
Charles C. Carver,	Richard Dix,
Allen Atwell,	Milton Nobles, Sr.,
Louis J. Fuller,	Adah C. Sherman,
Susanne Jackson,	Forrest Seabury,
Mrs. Edward Abeles,	Jane Cowl,
Florence Huntington,	Winifred Fraser,
Edward Locke,	Catherine Tower,
Jeanette Horton,	Marie FitzGerald,
Emily Stevens.	

A committee was appointed to secure all available information in regard to the income tax as it affects actors' salaries and have same posted in the rooms for the use of the members.

The present quarters of the association proving inadequate, a commodious suite of rooms has been secured on the same floor of the Longacre Building and the association will move into same Feb. 14.

By order of the Council,
JOHN E. WARNER,
Acting Secretary.

NEW HIPPODROME FEATURES

Beginning with Monday's matinee, Feb. 2, several new features were introduced in the circus branch of the huge, bewildering spectacle, America, at the Hippodrome.

To some people the sight of actors promenading Broadway without their fur overcoats presages the coming Springtime, while others watch the antics of the ground hog or await the announcement of the new circus thrillers at the Hippodrome every year. Considerable of the latter were on hand Monday and were dazzled by the marvelous features that became a part of the big spectacle.

Captain Gruber and Mlle. Adelina and their trained animals, consisting of an elephant, a horse, a pony, and a dog—incidentally one of the best animal acts ever presented on this side—were particular favorites. The elephant and horse gave their own interpretations of the tango and trot. The elephant then went through some clever maneuvers in stepping over and kneeling about the supposedly sleeping horse in such a manner as not to allow any of its weight to bear upon the slighter animal. The finish of the act showed the elephant carrying the pony off the stage with its trunk.

Alexis and his aerial device, "The Cloud Swing," proved a thriller of an unusual sort. One of his most nerve-racking stunts was hanging by the toes to a trapese cycling at a tremendous rate of speed. The Mirano Brothers were seen in a series of pole balancing feats, while Van and Bell proved special favorites with the children in their boomerang throwing.

These new features, added to the already large list at the Hippodrome, will bring to the America spectacle even greater popularity—if such a thing is possible.

PLAYWRIGHT SUES ACTOR

WASHINGTON, Feb. 10 (*Special*).—Philander C. Johnson, a local dramatic critic, composer and playwright, filed suit on Feb. 7 against Raymond Hitchcock, Cohan and Harris, Channing Pollock, and Rennold Wolf for an injunction against the production of the play, The Beauty Shop, which was the attraction at the National Theater last week. In the bill of complaint it is alleged that the central idea in Mr. Johnson's libretto entitled Dr. Fakewell had been used in The Beauty Shop. The court has been asked to award an accounting of all profits from the prior production of the said play. Proceedings were instituted in Chicago for the same purpose in the first week in January, presumably because it was not thought that the play would be given in Washington.

H. W. BENNETT LEAVES

Goes to Mutual Film Corporation—Succeeded at Shuberts by A. Toxen Worm

H. Whitman Bennett has resigned as general press representative of the Shuberts to go with the Mutual Film Corporation. His place will be taken by A. Toxen Worm, who was Mr. Bennett's predecessor. Mr. Bennett has been with the Shuberts as their press representative for about four years. From being a special writer on THE MIRROR, he went as assistant to Adolph Klauber on the *Times*. From there he entered the employ of the Shuberts as advance agent of a traveling attraction, eventually arriving at the position he has just vacated.

His work with the Mutual is neither to succeed nor supersede any of the department heads. The position he is to occupy has been newly created. Philip Mindil will continue as press representative, and Mr. Bennett's efforts will be directed toward booking and exploiting feature films and bringing the business into closer contact with the high-grade theaters.

"PECK OF PICKLES"

Kolb and Dill Open in St. Louis, March 1 in, Frank Stammer's Play, with Music

George Mooser has decided upon Feb. 22 as the opening date for his musical comedy stars, Kolb and Dill, and the Lyric Theater, Cincinnati, as the place. The week of March 1 they will appear in St. Louis, and both these weeks will merely prelude an indefinite engagement at the American Music Hall, Chicago, commencing March 8.

Messrs. Kolb and Dill will appear in Frank Stammers's play with music, A Peck of Pickles. The roster of the company will total seventy-five players. Rehearsals are now actively under way. Among the principals will be Olga Stech, Earl Benham, Arthur Nevin and several other well-known players.

EDWARDES'S DEATH BED SUCCESS

George Edwardes, the Gaiety manager at London, according to latest cable advices, now lying at death's door, has scored another, and what may prove to be his last, success with his production of After the Girl.

It is his thirtieth musical play with a feminine title and the fifteenth in which "girl" figures in the title. As the regular company of the house is now playing here, entirely new faces were seen in the piece. A last season's chorus girl, Isabel Elson, scored a hit in the principal part.

ELAINE HAMMERSTEIN MISSING

Elaine Hammerstein, the eighteen-year-old daughter of Arthur Hammerstein, under whose management she played the part of Florence in High Jinks, at the Casino, was suddenly missed from the cast on Thursday night of last week. On Saturday morning Mr. Hammerstein learned that his manager, Hugh Grady, had received a letter from his daughter, in Ithaca, in which she informed him that she would return Monday.

Miss Hammerstein is believed to have gone to Ithaca to attend a university dance. Victor Herbert's son, Clifford, is in Cornell and the two young people know each other. She returned to New York Monday.

NEW YORK THEATERS.

WILLIAM A. BRADY'S
PLAYHOUSE
48th St., East of B'way. 'Phone 2628 Bryant
Evenings 8:30
Matinees Wednesday and Saturday, 2:30
THE THINGS THAT COUNT
Extra Mats. Feb. 12, 13 and 23.

Direction WILLIAM A. BRADY
48th St. Theatre, Just East of B'way, Phone 178 Bry't
Evenings at 8:20 | Matinees Thursday and Saturday at 2:20
TO-DAY
THE SENSATIONAL DRAMATIC HIT OF THE CENTURY
Extra Mats. Lincoln's & Washington's Birthday.

WALLACK'S Broadway & 30th St. Evenings 8:20.
Matinees Wednesday (pop.) and Saturday 2:20
THE FAMOUS ENGLISH ACTOR
CYRIL MAUDE
(The Liebler Co., Managers)
In
GRUMPY
Special Mats. Lincoln's & Washington's Birthdays.

NEW YORK THEATERS

HIPPODROME
Sixth Ave., 43d-44th Sts. Evenings, 8.
Daily Matinees at 2. Best Seats $1.
AMERICA
NOW ALL NEW CIRCUS ACTS

WINTER GARDEN Broadway & 50th St.
Phone 9260 Columbus. Evenings, 8:00.
Matinees, Tuesday, Thursday and Saturday, 2:00.
THE WHIRL OF THE WORLD LYDIA KYASHT
Extra Mats. Lincoln's & Washington's Birthday.

44TH STREET THEATRE
Low Fields . . . Proprietor
Just W. of B'way. 'Phone 7293 Bryant
Evgs. 8:20. Mats. this week Thurs. and Sat.
George Edward's London Co. in
THE GIRL in the FILM
Extra Mats. Lincoln's & Washington's Birthday.

SHUBERT Thea., 44th W. of B'way.
'Phone Bryant 8430.
Evgs., 8:15. Mats., Wed. and Sat., 2:15
The Last Words in Oriental Romance
A THOUSAND YEARS AGO
Extra Mats. Lincoln's & Washington's Birthday.

CASINO Broadway and 39th Street.
Phone, 3846 Greeley.
Evgs., 8:15. Matinees, Wed. and Sat., 2:15.
HIGH JINKS
Extra Mats. Lincoln's & Washington's Birthday.

Phone 5194 Bryant COMEDY 41st St., E. of B'way Evenings, 8:15
Matinees, Tuesday and Saturday, 2:15
KITTY MACKAY
The Comedy Success of the Season
By Catherine Chisholm Cushing
Extra Mats. Lincoln's & Washington's B'th'dy

39th St. Theatre near B'way. 'Phone 413 Bryant. Evgs. 8:20.
Mats. Wed. & Sat. 2:20.
BLANCHE RING
Supported by HARRY CONOR in
WHEN CLAUDIA SMILES
Extra Mats. Lincoln's & Washington's Birthday

MAXINE ELLIOTT'S Thea., 39th Near B'way
Phone 1476 Bryant. Evgs. 8:15. Mats. Wed. and Sat. 2:15. Beg. Wed. Evg. Feb. 11th
A New Play by Jack Lait, entitled
HELP WANTED
Matinees this week: Thurs. and Sat.

LYRIC 42d St., West of B'way. Phone 3216 Bryant. Evgs., 8:00.
Matinees, Wednesday and Saturday, 2:00
WILLIAM FAVERSHAM
and a Star Cast in
FIRST WEEK OTHELLO
Extra Mats. Lincoln's & Washington's Birthday

Booth Theatre 45th St., W. of B'way.
Tel. Bryant 6340.
Evenings, 8:25. Matinees, Thurs. and Sat., 2:30.
GUY BATES POST
in OMAR THE TENTMAKER
by Richard Walton Tully
Extra Mat. Washington's Birthday

NATALIE FORBES CHOOSES STAGE

Natalie Forbes, the eighteen-year-old daughter of A. Holland Forbes, wealthy and prominently associated with aviation sports, has chosen a stage career as a dancer. She will be seen on Broadway in the near future. Stories were afloat regarding the opposition of the family to this step on the part of the young woman, but these she emphatically denies.

Miss Forbes was to have been married to Howard Baldwin, the son of the late Ralph Powell Baldwin, but the engagement was canceled because of the young man's continued ill health.

IRISH POET HERE TO LECTURE

William Butler Yeats, the Irish poet, was one of the passengers on the *Lusitania*, which arrived here on Feb. 6. He is on a seven weeks' lecture tour in the United States and Canada. One of his lectures will be on "Synge and the Ireland of His Times."

NEWS OF STOCK PLAYS AND PLAYERS

STOCK IN NEW YORK

ACADEMY OF MUSIC.—Following an all round good performance of The Price, Theodore Kremer's melodrama, A Desperate Chance, was revived by the regular stock company the week of Feb. 9. Theodore Friebus played the role of the convict. Twenty additional players are assisting the usual force.

CECIL SPOONER THEATER.—The Million Dollar Girl is the attraction this week, and is proving an excellent vehicle for the reunion of the Spooner family, Mrs. Spooner and Edna May Spooner having returned to the company. Miss Spooner and her family, assisted by members of the stock company, held a reception on the stage directly after the matinee, Feb. 10.

KENDAL WESTON IN LYNN

Kendal Weston, associated with Harry E. Jones and George M. Clarke, of Boston, and with the co-operation of the Lynn Chamber of Commerce, has inaugurated a season of stock at the Lynn Theater. The theater opened on Jan. 26 with the Playgoers company in The Attack to a splendid and appreciative audience.

The company consists of, in addition to Walter P. Richardson and Genevieve Blinn, leading man and woman, respectively, Isaac Dillon, Hal de Forest, George Wellington, James J. Hayden, Charles Bickford, Grover Hamilton, James Burrows, Winifred Wellington, Bella Cairn, Edna Oliver, and Rose Morrison.

LEE AVENUE STOCK COMPANY OPENS

The Lee Avenue Stock company, under the management of Edwin F. Reilly, opened their season at Corse Payton's Theater, Brooklyn, Feb. 9, with In the Bishop's Carriage. The company includes Arthur Jarrett as leading man and Florence Pinckney, a Brooklyn girl, as leading woman; both have had considerable stock experience. Others in the company are Erma Earle, Adelaide Dalton, Mary Stewart, Francis Herblin, William G. Silder, Bobbie Livingston, Clarence Chase, Harry Mack, and Alfred Estes. The productions will be staged by William A. Mortimer, formerly general stage director for Corse Payton. Mr. Reilly, the manager, was formerly a personal representative for Mr. Payton, and acquired by this association a sound knowledge of stock business.

LYTELL-VAUGHN STOCK OPENS

The Lytell-Vaughn Stock company opened at Rand's Opera House, Troy, Feb. 2, in The Girl of the Golden West, and from present appearances will duplicate their Albany success, where they played for several seasons. The house is full at every performance.

At present the company consists of Bert Lytell, Evelyn Vaughn, John R. Sumner, Richard Ogden, A. R. Luce, Eugene Shakespere, Wilfred Lytell, Ernest Winters, J. B. Lorraine, Earl D. Durie, John Ravold, Harold Burnett, Walter Green, Henry McKinney, Frank Jordan, and Elisabeth Ross. Mr. Lytell promises to give Trojans up-to-date productions, which should assure a successful engagement.

CHARLES H. EVANS.

JUVENILE STOCK IN GILBERT PLAY

LOS ANGELES, CAL. (*Special*).—The Scovell Juvenile Stock company presented W. S. Gilbert's Pygmalion and Galatea for the benefit of Japanese earthquake sufferers at the Gamut Theater, Jan. 23, and scored an artistic and financial success, before a splendid and appreciative audience. Between acts dancing pupils of Mrs. Scovell took part, and Herbert Standing, of the Little Theater Company, told stories and recited Kipling with musical accompaniment composed by Percy D. Standing. The company is under the direction of Mr. and Mrs. Benjamin Scovell.

PROSPECT STOCK OPENS

The Paul C. Grening Amusement Company, having leased the Prospect Theater in the Bronx from Frank Gersten, opened their season of stock, Feb. 9, with The Stranger. Mr. Gersten, contrary to the report in our issue of Feb. 4, is in no way connected with the new enterprise.

The company, under the management of Mr. Grening, includes, in addition to Rowden Hall and Mae Desmond in the leading roles, Margaret Lee, Laurett Browne, Alene Durano, C. W. Guthrie, Darrel Vinton, Clarence Bellaire, James J. Mulry, Russell Parker, and Richard Vanderbilt.

ACCIDENTS WILL HAPPEN

By one of those deplorable accidents that will happen in the best regulated families, the printer by mistake grabbed up nine lines of old type matter and made it appear in last week's MIRROR that Madame Sherry had been the week's attraction at the Harlem Opera House. The error was obvious. The Man Within was played instead.

ROBERT HYMAN FETED

READING, PA. (*Special*).—Robert Hyman, leading man of the Orpheum Stock company, was tendered a testimonial banquet by the local lodge of Elks at their club house, Monday evening, Feb. 2. Nearly five hundred members sat down at the dinner. During the evening Manager Keeney, of the Hippodrome Theater, entertained with several of his most popular acts. Mr. Hyman was presented with a large Elk tooth with a solid gold mounting.

EDMUND BREESE AT PITTSBURGH

Edmund Breese has been engaged by the management to play a two weeks' engagement with the Davis Players, at the Duquesne Theater, Pittsburgh. This week Mr. Breese is appearing in his latest success, The Master Mind, and the following week he will be seen in The Lion and the Mouse. At the end of his Pittsburgh engagement he goes to San Francisco, where he is under contract with Jesse Lasky for photoplays.

DAN J. PACKINER.

HARRY J. LELAND.

Harry J. Leland is the well-known and able director of the Redmond Stock organization at Sacramento, Cal. Two years ago Mr. Leland was engaged to direct Mr. Redmond's company at Spokane, and his ability was so evidenced in the artistic and successful presentation of a long list of notable plays that he was retained when the move to Sacramento was made. Though he is an actor of marked talent, directing is his *metier*. In that line of work he brings to the front the special attributes—enthusiasm and artistic judgment—with which every successful director must be endowed. The success of those players who have been associated in the past with Mr. Leland testifies to this enthusiasm and judgment, and gives evidence that he has, with a rare art, discerned the line between teaching and preaching. This is Mr. Leland's first visit to the Coast, but the West has set the seal of approval so thoroughly upon him that an early return to Eastern cities seems out of the question.

ORPHEUM PLAYERS OPEN SEASON

PHILADELPHIA, Feb. 9 (*Special*).—The Orpheum Players, formerly of the Chestnut Street Theater, opened their season of stock Monday evening, Feb. 2, at the remodeled and redecorated Chestnut Street Opera House in an elaborate revival of The Case of Becky. The occasion was of real theatrical importance, marking, as H. T. Jordan, assistant general manager for B. F. Keith, declared, the introduction to Philadelphia of a stock company unequaled in any city in the country. While only one member of the original Orpheum company is in the present organization—George Barbier—the audience did not hesitate to welcome the new members most generously. The players acquitted themselves in a highly creditable manner. Adelaide Keim, the leading woman, gave an excellent performance of the dual role of Becky and Dorothy. Berton Churchill and George Barbier as Professor Balsamo and Dr. Emerson, respectively, gave finished interpretations of their roles. Other members of the company also seen to advantage were Allan Murnane, Ralph Remley, Leon Kelly, and Ina Brooks. Harry Andrews, the stage director, too, came in for a share of applause. Judging from the appreciation of the first night's audience the new company will attain even the popularity of the old Orpheum organization.

THURSTON HALL CLOSES

Thurston Hall closed his engagement as leading man with the Davis Players, Pittsburgh, Feb. 7, in a performance of The Rejuvenation of Aunt Mary. He has gone to New York for a brief rest.

HARLEM STOCK CLOSES

The stock company at the Harlem Opera House closed their season Saturday evening, Feb. 14, with a production of The Man Inside, and though it was a play which tested the capabilities of the players, the entire company appeared to advantage and gave one of the most finished performances of the year. Florence Malone and Harrison Forde in the leading roles of Annie and Richard Gordon, gave most effective interpretations. No announcement has yet been given as to the future plans of the players, but it is understood that several have engagements with out-of-town stock organizations, while others will rest for a period.

Motion pictures are now being shown at the popular uptown house. The film play, Traffic in Souls is the opening attraction, commencing Monday, Feb. 9.

LOWELL STOCK CLOSES

The Merrimack Square Theater Players closed their engagement in Lowell, Mass., Jan. 31, with an excellent production of The Merchant of Venice, after a prosperous and successful season of thirty-seven weeks. Mr. Edouard D'Oize, who has starred for several seasons in this play, was seen as Shylock and gave an artistic interpretation of the role. Among the other members of the company, who were also seen to advantage, are Grace Young, Walter Scott Weeks, John Charles, Howard Sydney, Marie Reels, Stewart Wilson, Frank De Camp, W. I. Clark, and Edith Winchester. The theater, commencing Feb. 2, returned to its original policy of vaudeville and pictures.

STOCK IN BROOKLYN

Police Stop Country Store Features as Violations of Gambling Laws

The Country Store feature which has been adopted by three of the local stock companies must go, so declare the police. It is said that a warrant will be issued and at least one manager will be prosecuted as a test case. The feature, it is declared, violates the lottery law or the laws against gambling. As a drawing card, The Country Store is a wonder. The action of the police is said to have been prompted by managers of other theaters.

Once again the patrons of the Gotham Theater enjoyed the privilege of seeing James Kyrle MacCurdy, author-actor-manager, in one of his own productions, The Yankee Doodle Detective. It was offered Feb. 2-7. Mr. MacCurdy, who toured with this vehicle for three seasons, seemed at home in the title-role. Kate Woods Fiske, Louise Carter, Morey Drisko, and Wilson Hummel appeared in important parts.

The first stock production of The Man Inside scored a decided triumph at Keith's Crescent Theater. Director Masson extended himself, as far as the details of this production were concerned. George Allison, Leah Winslow, and every member of the company made the best of their assignments.

The Greenpoint Players were seen in a splendid revival of The Silver King. Next week's attraction will be William C. Masson's dramatization of David Copperfield, with its coterie of immortal characters.

Noel Travers and his players were seen in a revival of Parted on Her Bridal Tour, at the Grand Opera House.

J. LENOY DAVO.

MUNICIPAL THEATER PROSPERS

Business at the Academy, municipal theater, Northampton, Mass., is now excellent. A citizens' committee of five has been appointed to act with the management in the selection of plays for the remainder of the season. Very large business was done with The Little Minister week of Jan. 26, and continued good with A Gentleman From Mississippi week of Feb. 2. In the latter William Pringle did fine work as the Senator, finely seconded by David Powell as Bud Haines. Plays announced ahead are The Lion and the Mouse, The Traveling Salesman, and The Dawn of a Tomorrow. In the latter Jessie Bonstelle, one of the managers of the theater, will play the lead.

The Northampton Board of Trade has been actively interested in the continuance of the resident municipal company, and has secured hundreds of subscribers for tickets for the remainder of the season. Smith College also is strongly interested.

MARY R. BREWSTER.

ROSE KING AT MANCHESTER

Miss Rose King, co-star with Edward Dale Lynch at the Park Theater, Manchester, N. H., last year, opened a season of stock at the same theater Feb. 2, in The Escape. Miss King has been playing in vaudeville, closing in Boston Jan. 31. In the supporting company are Herbert Hayes, Joseph Crehan, George L. Kennedy, Edward Dudley, Everett Murray, Daniel Grant, Marcel Williams, Leavine Shannon, and Blanche Brin. Miss King, a great favorite in Manchester, was given a royal welcome on her reappearance. The Great Divide is this week's bill.

FREDERICK DAN GIRARD.

CHANGES AMONG PITT PLAYERS

Benjamin Kauser has succeeded William Boneill with the Pitt Players, at the Pitt Theater, Pittsburgh, making his first appearance in A Light of St. Agnes, Feb. 9. Last Winter Mr. Kauser was a member of William Faversham's company.

Frederick Esmelton has severed his connection as stage director of the organization and has been succeeded by Peter E. McCoy, late of the Charles Frohman forces.

NEW STOCK CO. AT THE METROPOLIS

Frank A. Keeney's newly organized stock company opened at the Metropolis Theater, Feb. 9, in We Are Seven. Victor Browne and Jean Murdock are to be intrusted with the leading roles of the company's productions. Other members are Phil Leigh and Rita Villars, late of the Cecil Spooner company; George Bennett, Esther de Roche, Florence Hill, Harold Crane, with Claude Miller as stage director.

SUMMER STOCK FOR ALTOONA

ALTOONA, PA. (*Special*).—The Kirt Brown Stock company has been engaged for a Summer season of three months at Lakemont Park, beginning June 8. The company consists of sixteen members, and is the regular Winter company which appears in many of the leading playhouses of the country during the theatrical season. Announcement has been made that only the best and latest plays will be presented.

STOCK FOR CALGARY

It is reported that Manager Sherman of the Lyric Theater, Calgary, Alta., will inaugurate a season of stock commencing in about two weeks. The Lyric has been the home of Sullivan & Considine vaudeville.

GEORGE FORBES.

EDWARD DALE LYNCH AT WOONSOCKET

Edward Dale Lynch and associates opened a season of stock at Woonsocket, R. I., Feb. 2. Mr. Lynch and company have just closed a successful eighteen weeks' engagement at the Park Theater, Manchester, N. H. At the last performance of St. Elmo, the closing attraction, the players were the recipients of flowers and presents.

STOCK NOTES

Charles Howson has been engaged as juvenile man with the Sydney Toler Stock company at Halifax, N. S., opening Feb. 9.

J. F. Carroll closed his stock company at the Merrimack Square Theater, Lowell, Mass., Jan. 31.

Louis J. Fossee, formerly of the Spooner Theater, New York city, is now resident manager at the Orpheum, Newark.

Hazel Miller, ingenue of the Poli Stock company at Waterbury, Conn., has been enjoying a week's vacation, which she spent in New York.

Edwin Maxwell has joined the Orpheum Stock company in Philadelphia, playing the district attorney in The Man Inside for his opening performances.

The inauguration of the country store idea at the Grand Opera House, Brooklyn, has met with instant favor, the house being sold out on Monday night, Feb. 2, an hour before the rise of the curtain.

Gordon Mendelssohn, who has been with the Washington Players of Detroit for the past twenty-seven weeks, closed with that company on Feb. 8.

Mabel Estelle is assuming the leading feminine role in the Brownell-Stork company's production of The Five Frankforters at Newark this week, owing to the illness of Miss Brownell.

Marguerite Starr scored a decided success as Alma in Alma, Where Do You Live? with the Calsmith Players in Reading, Pa., the week of Feb. 2.

Helen Strickland is taking the place of Belle D'Arcy at the Jefferson Theater, Portland, Me., while Miss D'Arcy is enjoying a two weeks' vacation.

Jerome H. Renner held a reception on the stage of the Wadsworth Theater, Thursday, Jan. 29, when his photographs were presented to those of the audience remaining after the matinee.

Mary and Constance Wolfe played the twins in Mother with the Wilmer and Vincent Stock company at the Orpheum Theater, Reading, Pa., this being the one hundredth performance of these parts for the young ladies.

Jerome Kennedy, who closed with The Man Inside company at the Grand Opera House, New York city, Jan. 31, was specially engaged to play the part of the Assistant District Attorney in the first stock production of this play at the Crescent Theater, Brooklyn, week ending Feb. 7.

Thomas Williams was specially engaged to play Phelan in The Man of the Hour at the Whitney Theater, Brooklyn, and will be seen with the company the week following. Howard Wall was engaged for Wainwright for the same play at the last moment, and both men pleased the large audiences last week. The company, headed by Paula Shay and Franklin Clifford, was seen to the best advantage in this popular drama.

Kleda Karen, who played in Portland on Jan. 12 as a member of Robert Mantell's company, remained there, and has become a valuable addition to the Baker Stock company. In The Woman in the Case she played the part of Dora Miller. It was upon the advice of Mr. Mantell, who has a high opinion of the Baker Stock as a school, that Miss Karen, who is an attractive Russian-Dane, not yet twenty years old, accepted the offer of the Baker company.

"GENERAL JOHN REGAN" MOBBED

Violent and tumultuous manifestations of resentment seized the people of Westport, County Mayo, Ireland, against the comedy, General John Regan. The stage was stormed, the astonished actors were attacked and the scenery was damaged.

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ELEVEN HUNGRY PLAYERS

Had Total Capital of Three Cents—Lynn Business Men Sent Them Home

LYNN, MASS. (*Special*).—Eleven members of the Briny Deep company, who arrived in this city Feb. 3 with a vaudeville act and were booked for three days at a local house, called on Mayor Newhall and members of the City Council the following day, asking financial aid to get them back to New York.

The eleven had 3 cents between them and had not eaten for nearly twenty-four hours. The Mayor referred them to the Associated Charities, which refused aid. Business men passed the hat and collected enough to pay half rate fares to Broadway, and a restaurant man gave them a supper before they started. What is needed is a California law governing irresponsible managers and booking agents, and the sooner this becomes general the surer such distressing cases will become a thing of the past.

ADVANCE AGENT FLIES

Harry Sweatman, Ahead of "Within the Law," Uses Aeroplane in Travels

TAMPA, FLA. (*Special*).—Harry Sweatman, advance agent of Within the Law that played at the Tampa Bay Casino a few nights ago, has the distinction of being the first advance man to use the aeroplane as a means of going from one town to another. A regular schedule is maintained at Tampa with a hydroplane to St. Petersburg, Fla., and Mr. Sweatman took along his printing and newspaper cuts. He made the flight to St. Petersburg in thirty-six minutes and returned a few hours later in twenty-six minutes. Mr. Sweatman says that it has railroading "skinned to death, but is a little more expensive, the fare being $5 each way." The distance is thirty miles.

JOHN E. WHITE.

PORTLAND DOOMS CABARET

Its Business Value, as an Institution, Considered Questionable

PORTLAND, ORE. (*Special*).—The doom of the cabaret in Portland seems to be at hand. A New Year's order from the Mayor, forbidding the cabaret performers to mingle with the guests, was followed this week by a request from the same source that the performances be discontinued entirely.

The leading houses are inclined to comply with the Mayor's "request," the artistic worth and the business value of the cabaret as an institution being, in their estimation, questionable.

JOHN F. LOGAN.

LAW TO GOVERN SALE OF TICKETS

ALBANY, N. Y., Feb. 5 (*Special*).—A bill was introduced in the Legislature yesterday by Assemblyman Michael Schaap, of New York. It proposes to amend the penal law in relation to the issuance and sale of tickets for admission to places of amusement by requiring the price to be printed on the face of all tickets of admission to public places of amusement. It is made a misdemeanor for the owner or operator of such a place to sell tickets at a higher rate than that printed upon the face of the ticket, or to establish an agency or subagency for their sale at a higher price. The bill was referred to the Assembly Codes Committee.

G. W. HENRICK.

COLUMBIA MEN TO GIVE COMEDY

Columbia's annual musical comedy, this one written by W. P. Earle, '04, and L. J. Ehret, '08, is to be given at the Hotel Astor during the week of April 20. This is one month later than usual, the delay being due to a reorganization of the Columbia University Players' Club. Trials of candidates are being held this week, and rehearsals will probably begin next. The title of the piece has not yet been definitely decided upon.

SINGER HURT ON STAGE

HAVERHILL, MASS. (*Special*).—Jeanne Tanner, contralto, of the Boston Scottish Singers, appearing here before a local organization on Feb. 2, fell, on leaving the stage, and sustained a severe scalp wound. She is now at a local hospital, under treatment.

C. T. ISSERTELL.

ABBEY PLAYERS WILL TOUR U. S.

The Abbey Theater company, of Dublin, took passage on the *Oceanic*, at Queenstown, Feb. 6, for a ten weeks' tour through the United States.

STAGE NOTES

Monica J. Borden, who has sued Octavio Quinle, the young Brasilian multi-millionaire, for $500,000 for alleged breach of promise, was known for some time on the Broadway stage as a member of The Candy Shop company and Ziegfeld's Follies companies. The young defendant was placed under arrest and held in custody of the sheriff's office, with the privilege of twenty-four hours in which to obtain $50,000 bail. A cable message to his mother in Rio Janeiro brought the necessary amount.

Mr. and Mrs. John W. Sherman emphatically deny the rumor that their son, Lowell Sherman, leading man of the Poli Stock company, at Baltimore, has married Mrs. Grace Canfield Martin Hannon, of Providence, as that lady is not divorced from her husband, Martin Hannon, of Providence, R. I.

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MAUDE LEONE

STOCK FEATURE Empress Theatre, Vancouver, B. C.

Madame Sherry—Maude Leone heads the cast as Yvonne Sherry. She presented a charming picture, and sings quite as well as the average musical comedy lead. Perhaps her most effective number was the very pretty "Butterfly" song with its surprising costume change and pretty dance, and she also registered a hit with the drinking song, "I'm All Right"—*Daily Province, Vancouver.*

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GAIETY THEATER TANGLE

'Frisco Managers Troubled by Marie Dressler, "Merry Gambol," and Slave Films

Signed statements descended on the San Francisco press like a snowstorm from the triangular fight on last week at the Gaiety Theater. In the first place, the film, The Traffic in Souls, is declared to have been contracted for presentation for two weeks ending Feb. 7, at the Gaiety. Then G. M. Anderson, head of the theater, had planned to put on his latest and exceedingly expensive production of The Merry Gambol, with Marie Dressler, beginning Feb. 2.

E. Fleet Bostwick, manager of the Savoy Theater, who was to have gotten a bonus for transferring the film in question from his theater to the Gaiety at short notice, said he would prevent the appearance of Marie Dressler and company by insisting upon the carrying out of his contract. He intimated, however, that he would withdraw for a financial consideration. President Anderson had put up a cash bond of $1,500 as guarantee that the contract with Bostwick would be carried out, and he is unable to see what redress Bostwick has beyond claim of the forfeited bond. The third phase of the situation is that Addison Burkhardt, author of The Merry Gambol, seems likely to seek an injunction prohibiting the production of his work in the form proposed.

The rumor that J. J. Rosenthal, manager of the Gaiety since it opened, had been dismissed because of the trouble, has been repudiated by Rosenthal, who claims that he has a contract with Anderson that does not expire until Sept. 1, 1915. Rosenthal was the one who arranged for Miss Dressler to come to the Gaiety. He has gone to Los Angeles to manage The Girl at the Gate, and will return as soon as that production is running smoothly.

"GIRL ON FILM" TO GO

English Production to Leave Forty-fourth Street Theater Next Week—"The Midnight Girl"

The last performance in America of The Girl on the Film will take place at the Forty-fourth Street Theater on Feb. 21. The following Monday the English company will embark on a steamer bound for London, where the services of the members are required by George Edwardes for a new production at the Gaiety Theater, London.

Succeeding The Girl on the Film at the Forty-fourth Street will be the new Shubert production of The Midnight Girl.

BARRIE GIVES $50,000 TO EXPLORER

Sir James M. Barrie, the playwright, has contributed the snug sum of $50,000 to make Sir Ernest Shackleton's expedition of exploration in the Antarctic regions possible. The expedition will start from Buenos Aires next October. The Barrie gift will enable Shackleton to start better equipped than any other polar party. He will have an aeroplane, motor sledges, and 110 of the best dogs.

One of the main reasons for this splendid gift is said to be Sir James's friendship for the late Captain Scott.

"TOO MANY COOKS" WINS MODERATE APPROVAL

At the Hyperion one of the new plays of the season, Too Many Cooks, by Frank Craven, was presented Feb. 10. Mr. Craven is also the star of the cast. The piece undoubtedly needs the usual pruning, which most new plays are subjected to. There is some very good dialogue, some amusing lines, but a trifle too much of the dull and uninteresting. The piece is centered, as might be suspected from the title, around the old familiar saying, "Too many cooks spoil the broth." Mr. Craven has used this as the basis, and brings in that interesting situation, sooner attendant upon the building of a new house. In the several acts are shown the several stages necessary to the building of a house from the laying of the foundation to the finishing touches. The play is natural and true to life, but from past experience with an audience of to-day, it seems doubtful if this play will meet with wide approbation. The supporting co. was good.

The Last Resort Feb. 12, a new play by George Scarborough. Grace George in Jim's Marriage Feb. 14. Forbes-Robertson Feb. 16-21 in repertoire.

E. J. Toon.

EXPRESSION OF THANKS

We wish to extend our most heartfelt thanks to the Lodge of B. P. O. Elks, of Memphis, Tenn., for their invaluable services in taking charge of the body of Harry Hardy (husband, son, and brother), who died in St. Joseph's Hospital, Jan. 26, 1914; having it prepared for burial, and expressing it to Piqua, Ohio, where it was taken in charge by the local Lodge No. 523 of B. P. O. Elks, and buried in Forest Hill Cemetery, Jan. 29, 1914. Signed: Helene Hardy, Frank A. Hardy, and Fremont C. Hardy.

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CHICAGO NOTES

The most notable theatrical event in Chicago last week was the premiere of the revival of Conan Doyle's play, The Speckled Band, at the Studebaker. The play is filled with adventure and thrills—genuine thrills of good melodrama and mystery. Though at times a certain unreality crops up in its horror, the action of the play grips. It is admirably acted with Lyn Harding in the chief role. Mr. Harding makes a notable character study out of Dr. Eyliott. H. Cooper Cliffe gave a most effective interpretation of Sherlock Holmes, while Renee Kelly acted Enid with winsomeness and sympathy. The cast:

Sherlock Holmes ..... H. Cooper Cliffe
Dr. Watson ..... David Proctor
Billy ..... Master Eugene Friel
Dr. Grimesby Eyliott ..... Lyn Harding
Enid Stoner ..... Renee Kelly
Ali ..... Jack Hobbs
Rodgers ..... Edgar Norton
Mrs. Staunton ..... Anne Sutherland
Scott Wilson ..... A. Hylton Allen
Mr. Longbrace ..... Alexander Frank
Mr. Brewer ..... Robert Vivian
Mr. Armitage ..... Harry Neville
Holt Loaming ..... Mr. Frank
Mr. Milverton ..... Mr. Norton
James B. Montague ..... Mr. Vivian

In addition to Lyn Harding's rise to stellardom the town has been dazzled by the galaxy of luminaries holding forth. Among whom are Eva Tanguay, Fiske O'Hara, Harry Lauder, Gertrude Hoffman, Theodore Roberts, Fannie Ward, Gaby Deslys, Christie Macdonald, and Nell Kenyon.

In this war of rivalry Fannie Ward has the most distinguished position, for it was in Chicago that she made her stage debut as a chorus girl. Now, that she has returned at the maturity of her powers, she has been greeted most royally. The New York cast of Madam President remains intact. Powers is housing the rousing farce.

Eva Tanguay, supported by Nell Kenyon and a big company of vaudeville performers, is turning them away from the American Music Hall. She has always been a great favorite in the Windy City.

Gaby Deslys, in The Little Parisienne, did not do as well as might be expected. Her reception by both public and press was flippant. Perhaps this was due to her appearance at the Auditorium, where really great artists have been accustomed to sing.

Harry Lauder, after a successful engagement at the Garrick, has left for San Francisco. The latter part of his stay was made exciting, owing to the presence in town of his fellow Scotchman, Nell Kenyon. However, there was plenty of room for both artists.

The Fine Arts Theater still draws the patrons of true art in spite of the more seductive entertainment elsewhere. At last week's regular premiere night — Tuesday — the recruiting company appeared in a repetition of Cleely Hamilton's Play. The bill is supplemented by the first performance in this country of Anton Tchekoff's dramatic monologue, The Swan Song. Whitford Kane as the old actor gave a powerful and distinguished performance.

B. Iden Payne's repertoire season, under the auspices of the Chicago Theater Society, closed last week. This week the company is presenting Measure for Measure, under the auspices of the local branch of the Drama League. At the close of his special engagement Mr. Payne will take his company on a tour of the Eastern cities.

Sweethearts, with Christie Macdonald, opened at the Illinois Monday, while George Arliss in Disraeli returned to the Blackstone. The Gilbert and Sullivan Opera company presents Iolanthe for the first week attraction at the Auditorium. September Morn is in its eighth week at the La Salle. Nearly Married closes this week. Help Wanted, The Traffic, and The Lure continue.

Feb. 14 the Irish Players open an engagement at the Fine Arts Theater, at which time several plays new to America will be presented.

ST. CATHARINES

Theaters Prosper—Due to Increase of Transient Population

Notwithstanding the present financial stringency, all of the city playhouses report exceptionally good business, the Grand, Hippodrome, and Griffin's Lyric pleasing fine audiences.

The E. W. Marks Stock co. is filling a six weeks' engagement at the Grand, with two performances a week, consisting of a new offering every week, some of which will be one-nighters next season. The co. is being strengthened while here by the addition of a number of specialty people, all to the advantage of the local patrons. Capacity houses are the order for the time.

The pressure of the theater attendance is largely due to the heavy influx of workmen's families to the government contract of $50,000,000 on the Welland Canal here, which will add a transient population of about 12,000 to this city for approximately five years.

The new Hippodrome, which is about a quarter completed, to have a seating capacity of 2,600, is standing idle at present, due, it is rumored, to other ventures necessitating the attention of the backers.

The Butterfly on the Wheel pleased a good house on Feb. 2. CLAYTON E. BROWNE.

VANCOUVER

At the Avenue The Glad Eye co. gave four performances to fair business Jan. 26-29. May Irwin canceled on account of illness. Bessie Abott in Robin Hood Feb. 2-4.

The Lawrence Players gave us Within the Law to capacity business Jan. 19-24. Maude Leone, Del S. Lawrence, Howard Russell, and Alf T. Layne shared honors.

The Imperial Theater offered Sapho as the final attraction of the Fletcher co. Jan. 26-31. The stock co. disbands. Sullivan and Considine vaudeville will from now on occupy the house.

At the Orpheum we will now have the big circuit attractions, commencing Feb. 2. The closing of the Spokane Orpheum made possible the advent of Beck shows in B. C. The Regal, formerly the Panama, had musical comedy for two weeks, but found that business did not warrant the continuance of same. It is said, so now it will try out a stock co. The details cannot now be ascertained.

Pantages is offering the very best of vaudeville bills. Manager E. D. Graham is determined that Vancouver will not suffer for want of good, acceptable vaudeville material. Capacity houses are the general rule at this popular theater. MINNIE M. BUSSELL.

For the benefit of St. Joseph's Day Nursery, Grace George will appear in her new play, Jim's Marriage, at the Playhouse, Monday evening, Feb. 16. Orchestra seats for this performance can be had for $2.50 each. Boxes seating six will cost from $30 to $40. The Nursery cared for 24,237 children last year.

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FROM PHILADELPHIA

Rabbi Landman's Play at Little, A Clever Satire; Well Acted.
Orpheum Stock Co. Reopens.
Ethel Barrymore at the Broad.
"Midnight Girl" at the Lyric.
"Marriage Market" Draws Well.

PHILADELPHIA, Feb. 10 (*Special*).—The theatrical atmosphere of Philadelphia is quite lively at the present time, owing to many changes of bills at the majority of downtown houses—a new play by a local playwright at the Little Theater, the rejuvenation of the Orpheum Players at the recently remodeled Chestnut Street Opera House, and the resumption of the local operatic season. In regard to the latter, May will be the last operatic season in which Philadelphia will have an organization of singers of its own, as it is reported that the leading patron of opera, E. T. Stotsbury, may withdraw his generous support.

Of equal interest is the announcement that The Whip, the spectacular New York production, will shortly be seen at the Metropolitan Opera House.

The Little Theater presented an animated appearance Feb. 5, when the opening production of the little dramatic comedy Come and Take Me was produced. The authors, Rabbi Isaac Landman and his brother, Emil Landman, are both Philadelphians, and the former is also the author of The Man of Honor, which was produced in New York with Edmund Breese starring several seasons ago. The locale is in Pennsylvania and the story concerns a bitter strike in which the daughter of a manufacturer, in disobedience of the orders of her suitor, who is mayor of the town, deliberately speaks in public in spite of great rioting. The mayor puts her in jail and he, formerly scorned because of his lack of brute force, wins out by his sudden manifestations of mastery. The play is cleverly conceived and its satire is very apt. There are places in the first act which are too talky and where the action is lacking, but taken as a whole the play is an excellent comedy, absolutely devoid of either white slave thrills or the dictograph. Mary Servoss in the leading role is well placed and puts just the required spirit into her lines. Wallace Worsely took the part of the mayor with quiet dignity, and the remainder of the cast acted creditably.

The reopening of the Orpheum Stock company at the Chestnut Street Opera House last week in The Case of Becky, was an epoch in the history of stock in Philadelphia. It marked the active taking over of this stock organization by Keith and Harry T. Jordan, assistant general manager, for Mr. Keith declared his intention of introducing to Philadelphia a stock company unequaled in any city in the country. The Chestnut Street Opera House has been entirely remodeled, and with a new ornate front and elaborate interior changes, it presents a splendid appearance. Harry Andrews is the new stage director, and the stock company includes Adelaide Kote, Burton Churchill, George Barbier, the only surviving member of the original Orpheum Players; Allan Murnane, Ralph Remley, Leon Kelly, and Ina Brookes.

At the Lyric this week The Midnight Girl is the new attraction, while Helen Ware in Within the Law is still at the Adelphi.

Ethel Barrymore, a favorite in Philadelphia, appeared in an unusual role, which reveals a somewhat new phase of her artistry, when she was seen last week at the Broad in Taste. Another local favorite is in her company and was very well received, William Ingersol, former leading man of the Orpheum Players.

Donald Brian in the only musical comedy in town, The Marriage Market, at the Forrest, is doing a very big business. The many good musical numbers and the dancing of the cast and chorus have caused much favorable comment.

Damaged Goods at the Garrick has aroused much discussion during its stay here, and is now in its third week.

Keith's bill last week contained one excellent number which was another of Everett Shinn's clever burlesque melodramas, called Wrong-ed From-the-Start, and is on the variety of Down-to-the-Farm, Noodles, the Newsboy King, is the headliner at the Fairmount this week.

J. SOLIS-COHEN, JR.

FROM BOSTON

Forbes-Robertson Honored by League's Testimonial Meeting.
Toy Theater Produces "Magic."
Change of Policy at National.
"Prunella"—Moderate Success.
"Within the Law" Coming 16.

BOSTON, Feb. 10 (*Special*).—The meeting in honor of Forbes-Robertson, arranged by the Drama League and held Feb. 3 at the Shubert, proved an interesting occasion, marked by an enthusiasm and a sincerity not always observed at testimonials. Professor George P. Baker presided, and made the introductory address, reviewing the actor's career and praising him for his share in developing the new English drama. Henry L. Higginson spoke very happily of his long personal friendship with Forbes-Robertson. Robert A. Woods told of the actor's influence as observed by the worker in social service. John Craig, introduced as "Our John Craig," and greeted with much applause, expressed pleasantly the hope that Robertson would follow the usual practice and give us several more farewell tours. Dr. Charles Fleischer also spoke, and a poem, written for the occasion by M. A. De Wolfe Howe, was read. In response to all this greeting and praise Robertson responded in a gracious and eloquent speech, in which he mingled interesting personal reminiscence with hopeful words concerning the present state of the drama. "Do not listen to the pessimists and croakers who say that the palmy days of the drama are over," he said. "The drama has advanced enormously, and so have its interpreters." He answered those who deplore his farewell by saying, "I am doing it because I have always longed to disappear from the scene at the right moment and not linger on and have people say, 'Oh, yes; he is very nice; but you ought to have seen him in the sixties.' I want to go while I can, so to speak, 'shake a leg.'" He made the interesting avowal that it is due primarily to his success in this country that he feels able to retire now.

Prunella, aptly described in the Drama League's approving bulletin as "a fantasy of whim and moonshine," is having only a moderate success at the Majestic, more shame to Boston. Both Prunella and Annie Russell's revivals of the old comedies (at the Hollis) are feeling the effects of the tremendous attendance at the Shubert for Forbes-Robertson. The supposed culture of Boston becomes more surely a myth all the time. It seems impossible for more than one superior attraction to thrive at any one time.

Other bills: Colonial, Richard Carle and Hattie Williams in the Doll Girl; Park, The Argyle Case; Tremont, Years of Discretion; Boston, 'Way Down East; Plymouth, Under Cover; Castle Square, The Great Ruby; Cort, Joseph Santley in When Dreams Come True.

Next week: Tremont, Raymond Hitchcock in The Beauty Shop; Shubert, The Wedding Night (Oh, I Say, renamed); Majestic, Within the Law; Hollis, The new Henrietta; Castle Square, Stop Thief.

The National, a Keith picture and vaudeville house in the South End, has changed its policy and is now to offer a number of musical comedies, with a weekly change of bill, under the management of Lewis J. Morton. The company includes Walter Mills, Georgia Campbell, and Nellie Daly, and is this week offering The Red Mill.

The Toy Theater is this week "putting one over" on the professional theaters by making the first American production of Chesterton's Magic. Olga Lisgard, Clifford Pember, Leon Collver, William Williams, Paul Bliss, and Lester Struthers form the cast.

Boston again makes a claim to metropolitan distinction by having an opportunity to see Fanny's First Play, now that everybody else has seen it, Feb. 23, at the Park.

When Dreams Come True, at the Cort, and Under Cover at the Plymouth, will both run indefinitely, which makes uncertain Margaret Anglin's coming to Boston at all this season. Under Cover had its fiftieth performance last night. A London production is talked of.

L'Amore dei Tre Re had its Boston premiere at the Opera last night. The plans for taking the Boston Opera intact to Paris in the Spring have been definitely made.

Tetrazzini and Ruffo, who gave a joint concert in Mechanics' Hall last week, were guests of honor at a Press Club reception.

Mary Fuller, John Bunny, King Baggot, Lillian Walker, and Pearl White will grace the ball of the motion picture operators Tuesday.

The John Henry pictures of the work at Hampton were shown last week at Jordan Hall.

FOREST IZARD.

FROM BALTIMORE

"Beauty Shop"—Emphatic Hit.
"Oh! Oh! Delphine"—a Favorite.
"Damaged Goods" Coming 15.
Stratford Players' Offerings Suffer in Comparison with Amer. Shakespeare Productions.

BALTIMORE, Feb. 10 (*Special*).—The exquisitely finished acting of Doris Keane in Romance at Ford's last week proved to be one of the best individual performances seen here in many a season. Such performances are worth traveling miles to witness, and Miss Keane takes her place as one of the best actresses this country has produced in the past decade. The play drew enormous audiences all week.

As was naturally to be expected, the Stratford Players were judged in comparison with the Sothern-Marlowe company, the latter, let it be said, carrying off all the honors in sight. The English players were received with considerable favor by our local public, and their engagement at the Academy proved quite a success from the box-office standpoint, but Mr. Benson's company is only fair, and the scenery does not equal the present-day standard. The trouble lies in the fact that we Americans have been educated to expect and demand the very best when it comes to the presentment of works of the bard, and for this we can thank chiefly Sothern and Marlowe. Though we are delighted to have had the opportunity to see those famous players, their visit only increases our admiration for the splendid company of Sothern and Marlowe and our pride in American actors, actresses, and stage management. Mr. Benson's company had best confine their appearances to the smaller cities where they will be more appreciated.

With an audience which filled the huge Academy to bursting point, Oh! Oh! Delphine began its first local engagement on Monday night in Baltimore. Baltimoreans love musical comedy, and never lose an opportunity to take in every one which the season provides. The wisdom of keeping the original company intact is splendidly exemplified in the case of Delphine, where the company is virtually the same as that seen in New York, and the public has not failed to notice this rather extraordinary instance. Week of Jan. 15 Damaged Goods, with Richard Bennett.

The same condition greeted Raymond Hitchcock at Ford's as prevailed at the Academy. Hitchcock is a great favorite in Baltimore, and a capacity house attended the opening of The Beauty Shop. The company includes a host of popular players, prominent among them being Jack Henderson, Lawrence Wheat, George E. Mack, Harry Hermsen, Anna Orr, Marion Sunshine, and Tessa Kosta. The huge audience stamped The Beauty Shop as being one of the emphatic hits of the local season. Week of Feb. 16, Stop Thief.

The Poli Players in their production of The Fortune Hunter last week scored one of the most decided and substantial successes of their season. I have noted previously in these columns the fact that in comedy the players are invariably seen at their best. Literally speaking, this is not intended to infer that they are unequal to the demands of drama, for they have also a number of well merited performances to their credit in this style of play, but it is in comedy that the company as a whole appears to infinitely greater advantage.

The Chicago Opera company sang Madam Butterfly at the Lyric on Feb. 6, with Zennelli and Bassi in the leading roles. The opera has been given here with an infinitely better cast than the one provided on this occasion, and it was not a noteworthy performance in any respect. Zennelli sang well, but Zennelli does not possess the vocal equipment demanded by this opera. Baltimore should very much appreciate hearing some of the guest performances, and with so many artists at their disposal it is a little disconcerting not to be given an opportunity to hear Bori, Hempel and others who are at present creating musical history. Bori in Butterfly would indeed have been a great treat. The audience was of good proportions.

Much to the regret of hundreds of music lovers, the Messrs. Ford have announced the illness of Madame Schuman-Heink and the cancellation of the recital for their house Feb. 17.

The Philharmonic Orchestra gave the second concert of the Baltimore season at the Lyric on Feb. 9, with Julia Culp as soloist. The programme included the Manfred Symphony. Miss Culp was in splendid voice and sang with unusual finish and sympathy of feeling.

I. BARTON KERR.

FROM WASHINGTON

"Beauty Shop" A Big Favorite.
Brilliant Assemblage Likes Pesci's "Marrying Money."
Mgr. Poli to Produce Ex-Senator Barcus's Play "Governor's Boss"; Drama Deals with Sulzer Affair.

WASHINGTON, Feb. 10 (*Special*).—Raymond Hitchcock strongly scored at the National Theater during the past week in The Beauty Shop, a musical comedy teeming with humorous lines, laughable comedy effects and numerous catchy song numbers. The production was well staged and interpreted by a splendid company. The current week Cohan and Harris presents Stop Thief. A big audience enjoyed the opening performance. Week of Feb. 16 Oh! Oh! Delphine.

The pageant of Columbia, a historical musical and dancing spectacle picturing America from the time of Columbus to the present day, was presented by upwards of two hundred of Washington's young society amateurs, at the Columbia Theater, for six performances, during the past week, for the benefit of the Noel House. The production was staged by W. Mills Davis and Charles G. Morgan, Jr.

To return to the legitimate, The Madcap Duchess, with Ann Swinburne, holds the boards of the Columbia during the present week, with a crowded audience in attendance the opening night, which was a benefit for the Georgetown University Hospital.

A distinctly brilliant audience witnessed, at the Belasco, the opening night of Marrying Money, by Washington Pesci, son of the Minister of Peru and Madame Pesci. President Wilson and a large White House party headed a list that embraced nearly all of the foreign ministers, diplomats and high state officials. It was "Ambassadors' Night" truly said. The production during the week met with extended favor, being cleverly presented by a company of excellent merit and ability. The present week's offering is The Wedding Night, a new title for the musical comedy Oh! I Say.

The Two Orphans at Poli's last week was given a notably strong performance. The Little Minister is the present week's selection. Manager Poli has arranged with former Senator James E. Barcus for the first presentation on any stage next month of a new four-act play, entitled The Governor's Boss, written by Mr. Barcus, which tells, it is said, the inside story of the official life and ultimate impeachment of former Governor William Sulzer, of New York. Because of the fact that Governor Sulzer was a prominent figure in public life here, before he was called to Albany, the National Capital was the selection for its premiere.

The present week finds another fine programme at Keith's with three strong headliners in Amelia Stone and Armand Kaliz in Mon Desir, Volanta, the Paderewski of the air with his flying piano, and Wellington Cross and Lois Josephine in a singing act.

The New York Philharmonic Society, under the leadership of Josef Stransky, gave its second concert of the season at the National Tuesday afternoon, Feb. 10, with Madame Julia Culp as soloist.

The Liberty Girls Burlesque company, with fine musical satires, in Marriage a Failure, and the travesty on Gilbert and Sullivan's Operas, and I Should Worry, Said Adolph, with Matt Kennedy in the leading comedy roles, are at the Gayety this week.

JOHN T. WARDE.

LOS ANGELES

"Pretty Mrs. Smith" Pleases—"Kismet" Seats in Great Demand

Kitty Gordon appeared in Pretty Mrs. Smith at the Burbank, Jan. 26. The play is certainly a twentieth century concoction, with much sentiment, folly, divorce and love, passions and habits of various sorts. Miss Gordon's new gowns also were one of the features, and the scenes are sentimental enough to make the play popular. Summing it all up, the co. is good, the staging excellent and the piece has made a big hit.

At the Majestic Jan. 25-31 Melntyre and Heath were once more seen in The Man from Home and drew big crowds. Feb. 1 The Pirates.

Anna Pavlowa and co., together with a Russian Symphony orchestra, appeared at the Auditorium Jan. 29-31, playing to splendid houses.

The Morosco was to have featured Richard and Watson in How D'ye Do Jan. 26, but owing to the washouts on the railroads between this city and San Francisco they were unable to make their appearance until Jan. 31.

Otis Skinner in Kismet is the attraction at the Mason Feb. 1-14 and the demand for seats has been enormous.

DON CARLTON.

HERE AND THERE

CHARLESTON, S. C.—Manager J. J. Dillon's Within the Law company broke all recent records here with five performances at the Academy. On Jan. 7, 8 the co. gave three performances to full houses, and on a return engagement Jan. 31 played twice to S. R. O.

E. M. SALOMONSKY.

ERIE, PA. (*Special*).—Jack Harris has succeeded Fred Lanham as the new manager of the Majestic Theater. Mr. Lanham has gone to Akron, O., to be associated with Colonel Mann in the production of stock attractions.

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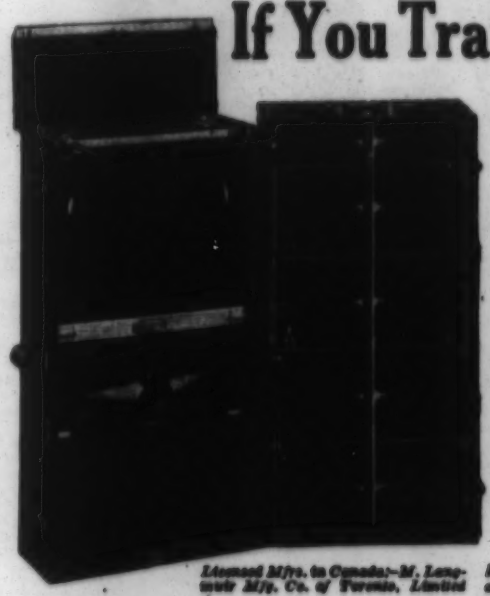

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Americans and English Join in Giving Paris Grand Opera—Boston-Covent Garden Fusion

Paris is to enjoy the rare sensation of an entirely new sort. The Théatre des Champs Elysees, built at a cost of somewhere about $5,000,000, is to be devoted to operatic performances for ten weeks beginning April 20 or 27, 1914. The house has been leased for five years by a syndicate which includes Mr. Otto H. Kahn, of New York; Mr. Eben D. Jordan, of Boston, founder of the Boston Opera House; Sir Ernest Cassel, Baron d'Erlanger, Mr. Harry V. Higgins, of Covent Garden; Lord Grimthorpe, and Lord Rothschild.

Negotiations which had been conducted for some time past reached the point of agreement Feb. 4. As a result the Boston Opera Company, of Boston, Mass., and the Royal Opera Company, of Covent Garden, London, will occupy the house under the direction of Henry Russell, managing director of the Boston Opera company. This company, with its chorus of 120, including fifty-five American girls, will start for Paris immediately upon the close of its season in Boston, on March 28, carrying all its scenery with it.

The following artists have been engaged to sing in Paris: Mary Garden, Mme. Melba, Emmy Destinn, Luisa Tetrazzini, Frieda Hempel, Lina Cavalieri, Louise Edvina, Frances Alda, Alice Nielsen, Margarete Matzenauer, Margherita d'Alveres, Maria Barrientos, Messrs. Ferrari-Fontana, Giovanni Martinelli, Vanni Marcoux, Pasquale Amato, Antonio Scotti, and Andre de Segurola.

Felix Weingartner will be principal conductor. Other conductors will be: Mr. Roberto Moranzoni and Mr. Arthur Nikisch. Mr. Joseph Urban will be general stage director. The deal by which the syndicate obtained the Théatre des Champs Elysees was closed by Mr. Harry Higgins, of Covent Garden.

PROTEST HELPS EVELYN

Clergy's Move Causes Rush—Officials Won't Interfere—S. R. O. Sign Result

BRISTOL, TENN., Feb. 2 (*Special*).—Efforts on the part of the Bristol Ministerial Association to prevent the appearance of Evelyn Nesbit Thaw at the Columbia on Feb. 5 by making protests to the City Commissioners, has resulted in the S. R. O. sign being hung out several days in advance of the date of the performance, and a special matinee has been arranged to take care of the crowd.

Manager Morse was waited on by a committee, but refused to cancel the date and the City Commissioners refused to interfere. D. J. CASH.

MAY IRWIN SUES ROAD

Actress Asks $50,000 from Southern Pacific for Illness Caused by Exposure to Cold

From Portland, Ore., comes the information that May Irwin will ask $50,000 as damages in a suit against the Southern Pacific Railway Company because of her recent illness, which compelled her to cancel some of her engagements.

A cold car, forced walks through rain and snow to get food, and other inconveniences when her train was sidetracked between Dunsmuir and Shasta, Miss Irwin avers, led to her acute attack of neuritis.

ALLEEN CRATER SERIOUSLY ILL

While the Lady of the Slipper company was playing in Pittsburgh last month, Alleen Crater (Mrs. Fred Stone) was seized with illness. It now develops that her case was far more serious than was at first supposed. The actress had a severe and persistent attack of bronchitis and grip, developing an unusually high temperature.

"BROADWAY JONES" IN LONDON

George M. Cohan's Broadway Jones was produced in London at the Prince of Wales's Theater on the night of Feb. 3. It was uproariously received, and looks as if it would stay there for some time.

The three principal parts were in the hands of Seymour Hicks, Ellaline Terriss, and Thomas Meighan.

"GIRL FROM KAY'S" REVIVAL

The Girl from Kay's, with Sam Bernard in his original role, is to be revived by the Shuberts. Nora Bayes will have a role in the play which will show her unique talents. Mr. and Mrs. Vernon Castle will also appear in the production, which will be staged by Edwin T. Emery.

CATHOLIC CHURCH CENSORSHIP

Bulletins setting forth plays worthy of the patronage of the Roman Catholics of this city are to be read in all the churches of the archdiocese of New York city, is the announcement of the Catholic Theater Movement Committee.

Thus far only two plays now running in local theaters are on the list of endorsement.

MAURICE FARKOA IN ORIENT

Mr. Maurice Farkoa left London on Monday, Jan. 26, for a short tour in the Orient. He will appear in entertainments at Athens, Cairo, Alexandria, and other Winter resorts of wealthy Europeans. Mr. Farkoa will return to London about the middle of March.

Bushnell, S. P.

ZENAIDE WILLIAMS.

The above photograph represents one of our interesting young women of the stage, Zenaide Williams, who, besides being an actress, is linguist, poet, amateur violinist, and brilliant reconteur.

It was she who said, "Happily married women are rarely happy." The subtlety of this remark is worthy of reflection.

Regarding the stage as a career, Miss Williams shares with Sarah Bernhardt and with Ibsen the opinion that success can be won only by the most intense concentration in face of the tremendous competition of existing conditions.

Miss Williams's personality is rather eerie and decidedly spirituelle. She is of the ingenue type of leading woman, with intelligence and breeding, a dominant personal note, as exemplified in her portrayal of Amelia Bedley in Becky Sharp in support of Mrs. Fiske, Princess Marie in Resurrection, and subsequently as the quaint milliner girl in The County Chairman. She has just closed her third season with The Littlest Rebel company, having succeeded to the role created by Miss Percy Haswell the latter part of the play's first season at Boston.

MISS KELLERMANN INJURED

Glass Tank Bursts While Performing with Herbert Brennon

In consequence of the bursting of a tank containing 8,000 gallons of water, Annette Kellermann and Herbert Brennon suffered severe injuries while giving a performance in the Aquarium in Hamilton, Bermuda, Feb. 5.

During one of the scenes the pressure became so great that the glass front of the tank gave way. The rush of water sucked the occupants over the jagged edges of the glass. Miss Kellermann's left side was badly lacerated, while Brennon's arms and legs were seriously gashed.

"THE UNDER DOG"

Arrangements have been completed by cable for the production in London of another American play before it is seen here. The play is The Under Dog, by William Harlowe Briggs. The company to play The Under Dog is headed by Minnie Tittle-Brune, and the play will be given, starting Easter Monday, either at the Haymarket or Vaudeville Theater at matinees for two weeks before it goes into the evening bill. The theme of The Under Dog is the position in which a young wife finds herself on the evening of her first wedding anniversary, her jealous husband having failed to get on in a business way.

PAUL LIEBLER DEAD

Paul H. Liebler, member of the theatrical firm of Liebler and Company, committed suicide by cutting his throat with a razor, Feb. 4, at the home of Mrs. Margaret Figge, Hollis, L. I., where he had lived for the past fourteen years.

Mrs. Figge said the act was caused by despondency over the fact that Mr. Liebler could not rid his system of ptomaine poisoning, contracted at a banquet during the Christmas holidays. He was a bachelor.

LAURENCE IRVING IN CANADA

Mr. Laurence Irving and Miss Mabel Hackney opened their Canadian tour at Montreal Feb. 9. They are to present Typhoon, The Unwritten Law, The Lily, and, by arrangement with Sir George Alexander, The Importance of Being Earnest. On returning to England Mr. Laurence Irving will complete preparations, which are already well advanced, for the production of Herman Bahr's comedy, Bonaparte, which depicts the actual love story, if so one-sided a passion may be described by that word, of Napoleon and Josephine.

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DEATH RECORD

SIGMUND MOGULESKO, a popular Yiddish actor of the East Side, died Feb. 4, in his home in Tenth Street of a complication of diseases. He was fifty-seven years old, and was born near Moscow. He came to America in 1886. He also wrote many ballads and songs in Yiddish. The body was sent to the Hebrew Actors' Club, No. 108 Second Street. He is survived by his widow, two daughters, one of who is a teacher, the other an actress, and a son, a physician.

THEODORA BROMLEY, who was for many years the business secretary of the Actors' Fund of America, died Feb. 4, at his residence, 31 West Ninth Street, of pneumonia. He was born more than sixty years ago in Cornwall, England, and in 1874 was treasurer of Booth's Theater, in this city, at Sixth Avenue and Twenty-third Street. He held the position two years. He was later business manager for Lawrence Barrett, Clarence Bruns, Minna Gale, and Julia Marlowe. In 1894 Mr. Bromley became business secretary of the Actors' Fund. He left a widow.

HARRY G. BRADLEY, singing comedian, died at the home of his father, Joseph M. Bradley, in Paterson, N. J., Jan. 6. He was born in Paterson twenty-seven years ago. His last engagement was with the Phil Maher company, and he originated several parts in Mr. Maher's plays. The late Genevieve Osborne was his wife. He was a member of an order called "The Owls" of Du Bois, Pa. His father and two sisters survive him.

CHARLES BARRY, vaudeville actor, died in a sanitarium in Stamford, Conn., Jan. 29. He was a son of the late "Billy" Barry, the Irish comedian.

GEORGE A. CHAPMAN, an operatic singer and composer, died on Jan. 30, at the age of forty-three, at his residence, 605 West 111th Street, this city. As a child he sang in the choirs of the St. Ignatius, Heavenly Rest, St. John's, and St. George's Episcopalian churches. He entered business, but later joined the Henry W. Savage English Opera company, and sang many of the leading baritone roles. For three years Mr. Chapman was with a comic opera company headed by De Wolf Hopper. At one time he was with the Tivoli Opera company in San Francisco. Recently he had been associated in the export business with his father-in-law, F. H. Woodreugh. He was a member of the Norfolk Country Club and the Friars, and stage director of the Comedy Club of Staten Island.

On Feb. 2 friends in Baltimore learned for the first time of the death in Germany of Mrs. Anita Carroll MacTavish Quaries, of the famous Carroll-MacTavish family. She was the daughter of Francis Osborne MacTavish, a direct descendant of Charles Carroll, of Carrollton, one of the signers of the Declaration of Independence. She had been married three times. She appeared on the stage of the Lyceum Theater, New York, in opposition to her family's wishes. While on tour she got a divorce from her second husband, and then married Edward Quaries, son of former United States Senator Quaries, of Michigan.

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POPULAR MANAGERS

Ralph Holmes, Burlington

This picture is an exact likeness of popular Manager Ralph Holmes, of the Grand Opera House in Burlington, Iowa. The smile you see is one that everybody is acquainted with, and a strong point in his favor who has made the pretty playhouse one of the most popular in the Middle West.

Post-Nugget, Burlington, Ia.
RALPH HOLMES.

Mr. Holmes, though a very young man—only twenty-six years of age—has stirred things up in Burlington, and a good play can come in there any time now and play to profitable business. The profession is beginning to take notice that Burlington is on the map, and traveling managers are constantly boosting the hustling ability of this young, enterprising manager. He has been connected with the theater for nearly fourteen years, having started in as an usher, under the management of Mr. E. W. Chamberlin, who has been dead for six or seven years, and the fact that he knows the game is demonstrated by the business the town has been doing.

Mr. Holmes has a great faculty of making and keeping friends, and any one who knows him knows that. He is certainly a "live wire" and a hustler. He has had several bigger and better offers to leave Burlington, but he seems to like the people and the people like him, so he is still "our Ralph from Burlington."

BROOKLYN

Great Ovation for Nat Goodwin in "Never Say Die"

The return of Nat Goodwin to Brooklyn was indeed a pleasing event, and will go down in the history of the present season as a trump card for the De Kalb Theater. Not in a decade has Mr. Goodwin received such a rousing ovation in this borough as at the opening performance of Never Say Die Feb. 2-7. If the De Kalb audience is a good criterion Mr. Goodwin still stands as America's representative comedian. He was supported by Margaret Moreland and a capable co.

The New Henrietta, with its quartette of stars, William H. Crane, Amelia Bingham, Douglas Fairbanks, and Patricia Collinge, was last week's attraction at the Montauk Theater.

Manager Teller and his associate manager, Mr. Archer, of the Broadway Theater, almost enacted the literal theme of The Fight at the Broadway Theater. There was such a run on the box-office Feb. 2 that the two executives were compelled to augment their private police staff for twelve hours without relief. The Fight played to capacity business throughout the week.

Little Miss Brown, Madge Kennedy, was a pleasant diversion for the patrons of the Majestic Theater after a run of white slave plays. The original cast was practically intact.

J. LEROY DAVIS.

BUFFALO

The Doll Girl, clean and entertaining, with Hattie Williams, Richard Carle, and others at the Star Feb. 2-4, had a big reception. Fine Feathers and its all-star cast including Robert Edeson, Wilton Lackaye, Max Figman, Rose Coghlan, and others at the Star Feb. 5-7 packed the house to the doors. Feb. 9, Seven Keys to Baldpate.

Help Wanted drew to the Teck Feb. 2-7 immense audiences. The play was well received as well as the remarkable co. that presented it. Feb. 9, The Chocolate Soldier.

The White Slave, although seen here several times, drew large houses to the Majestic Feb. 2-7. Feb. 9, A Fool There Was.

Neptune's Garden was the headliner at Shea's Feb. 2-7. Another novelty that took well was Crookology, with Dorothy De Sheile and others. Feb. 9, Joseph Jefferson.

The Visitor with Porter J. White and co. the headline at the Lyric Feb. 2-7, pleased overflow houses.

Phil Ott, Alice Lloyd, and The Honeymoon Girls at the Gayety Feb. 2-7, played to big business. Feb. 9, Trutz Shattuck.

J. W. BARNES.

PORTLAND, ORE.

New Theaters Under Construction—Theatrical Association Acquires Theaters

The Theatrical Benevolent Association is in process of incorporation, with headquarters in Portland. The membership now numbers one hundred.

Excavation has begun for the Broadway Theater, and the plans have been made public. The plans show a concrete-and-steel structure, with a two-story front. The auditorium will seat 1,000 on the floor and 1,000 in the balcony. A thirty-foot stage indicates the vaudeville and photoplay character of the entertainment to be offered by Manager T. J. Noonan. Michigan lumbermen are putting up the money, under the name of the Blodgett Co., Ltd.

The Portland public auditorium, for the erection of which the citizens of Portland have voted a $600,000 bond issue, will be ready by June, 1915, according to the plans of the City Commissioners.

Little Women did a heavy matinee business at the Heilig this week, the total attendance of the four matinees exceeding the total attendance of the six evening performances.

The humorous Leo Carrillo and the elegantly gowned Gertrude Barnes shared the headlines at the Orpheum last week.

Belle Jackson and Montague Barton, tango specialists, offering free instruction on the stage after every matinee, proved a drawing feature of the bill at the Empress last week.

Norma Phillips, the Mutual girl, made her initial bow to the Portland public at the Columbia. Cecelia Loftus in A Lady of Quality was a drawing card at the People's Theater throughout the week. The Third Degree did big business at the Majestic.

Leonard and Onslow and co. in a musical comedy playlet, named The Spooners, held the boards at the Lyric Theater. The Lyric is now a member of a three-house circuit, including Seattle and Tacoma, the three cos. rotating at weekly intervals.

Calvin Heilig president of the Northwestern Theatrical Association, has returned to his headquarters in Portland after a month of travel over his circuit. During the past month the association has acquired a magnificent new theater in Victoria, B. C., and has rebuilt and opened the Auditorium in Spokane, Wash. Under the auspices of the same association, a handsome theater is being erected in Vancouver, B. C., and plans have been completed for a new one in Portland.

U. B. Collins, manager for Little Women, entertained the members of his co., at the Hotel Multnomah Jan. 31 at a salmon dinner.

JOHN F. LOGAN.

CALGARY

Quinlan Grand Opera Company Arouses Intense Enthusiasm

The biggest musical event in the history of Calgary was the visit of the Quinlan English Grand Opera co. Jan. 26-28, when they sang Madame Butterfly, Rigoletto, Tales of Hoffmann, and Lohengrin in a manner which aroused the utmost enthusiasm of their delighted hearers. The co., numbering about two hundred, and including an orchestra of fifty, requires two trains to transport them and their baggage, and is on its way to England, after completing a tour of the world.

While the mounting, singing, and acting of these operas was superb the outstanding feature was the perfect enunciation of everybody—principals and chorus. So good was this that it stands as an object lesson to most of the present day actors on the dramatic stage.

Among the most enjoyable performances given were those of Maurice D'Oisley as Pinkerton in Madame Butterfly, Robert Parker as the American Consul in the same opera, and Telramund in Lohengrin, Edna Thornton as Ortrau, Spencer Thomas as Lohengrin, W. J. Sampell as Rigoletto, Pelleg Lyne as Gilda and Olympia, and Jeannie Broja as Butterfly and Elsa; while the Hoffmann of E. C. Hedmondt, the dean of opera tenors, was a pure joy. Business good. Robert B. Mantell follows in Shakespearean repertoire.

The Lyric had two good bills of S. and C. vaudeville, and the Empire had an excellent bill of Pantages vaudeville Jan. 26-31.

GEORGE FORBES.

MONTREAL

Actors' Church Union of England Organizes Local Branch

Tom Terris in a repertoire of Dickens's plays was at the Academy Feb. 2-7 in A Christmas Carol, Oliver Twist, A Tale of Two Cities, The Cricket on the Hearth, and Nicholas Nickleby. Mr. Terris gives one or two clever character studies, is supported by a capable co., but the plays, two of which are presented each night, are of the sketchiest order and somewhat incoherent, though they are well staged. Feb. 9-14, Lawrence Irving in The Typhoon. The Unwritten Law, and The Importance of Being Earnest.

May Robson in The Clever Woman, a revised version of Mrs. Mat Plummer, appeared at the Princess Feb. 2-7. Miss Robson is a favorite here, and her charming personality and a good co. made enjoyable a somewhat conventional play. Feb. 9-14, Welsh Players in Change.

Kistemaekers's L'Occident was the bill at the National.

Grace Wilson, a dainty comedienne, was the hit of the bill at the Orpheum. Bernard Reinhold in How Holmeister Did It was good, Edward Davis appeared in The Kingdom of Destiny, a beautifully staged act.

Professor Scheller and Miss Parker in Lessons in the Tango were the headliners at the Francais.

Joe M. Fields and Princess Merroff were featured with The Taxi Girls at the Gayety.

A branch of the Actors' Church Union of England has been organized in Montreal, with Bishop Farthing as president, Dr. Herbert Symonds as vice-president, and Rev. Arthur French Chaplin as secretary. Martin Harvey spoke on the ends and aims of the society during his late engagement here.

W. A. TREMAYNE.

EDMONTON

At the Empire Theater Marie Lloyd headed the bill Jan. 26-28. Eva Taylor and co. in a playlet, entitled After the Wedding, carried off the honors.

The Quinlan Opera co. Jan. 29-31 presented Tannhauser, Tales of Hoffmann, Faust, and Madame Butterfly to crowded houses.

At Pantages Theater the Riding Duttons were featured the week of Jan. 26, and were acceptably received.

The Permanent Players presented Mother the week of Jan. 26 at the Lyceum Theater, with Fanny Kesler in the title-role. Special mention must be made of the excellent portrayal of the two sisters by Irene Lorton and Tyras Baindon. The principal male roles were well played by Chester Warner and Edward Hearns, the balance of the co. giving excellent support. The scenic effects were good, and altogether the presentation was most pleasing, playing to big business all week.

Miss Cornelia Corbitt gave a high-class piano recital in First Presbyterian Church the evening of Jan. 27 to a large and appreciative audience.

AUGUST WOLF.

STAMFORD

Premiere of Grace George's New Play, "Jim's Marriage," Feb. 12

STAMFORD, CONN., Feb. 10 (*Special*).—Grace George and co. will make their appearance at the Alhambra Thursday, matinee and night, Feb. 12, in a new play, entitled Jim's Marriage, by Forrest Halsey and Olive Porter. The supporting co. includes Beverley Sitgreaves, Howard Estabrook, and other well-known players. The theatergoers are fortunate in the opportunity to witness the premiere of such a stellar attraction. Manager Geronimo is to be congratulated in making the successful arrangements with Mr. Brady.

ROY H. WISDOM.

OTTAWA

Martin Harvey was given a great reception in The Only Way. A Cigarette Maker's Romance, The Breed of the Treshams Jan. 26-31. Miss N. De Silva also scored great hit. Mr. Harvey addressed a very large meeting of the Drama League in the banquet room of the Chateau Laurier Jan. 30.

De Wolf Hopper and a splendid co. in revivals of The Mikado, The Pirates of Penzance, and Iolanthe Feb. 2, 3, and matinee, to capacity audiences; curtain calls were frequent. Mr. Hopper made very clever speeches. Arthur Aldridge and Alice Brady scored great hits. Thomas A. Edison Talking Pictures Feb. 4-7. Primrose and Dockstader's Minstrels Feb. 13, 14.

Fatima, the Oriental dancer, was the special feature of a very good bill at the Dominion Feb. 2-7, to the usual big business.

An Hour Before Dawn was the film feature at the Francais Feb. 2-4 to great business.

The Family had the finest pictures in town to capacity business Feb. 2-7.

J. H. DU BE.

SPOKANE

Robin Hood drew appreciative audiences at the Auditorium Sunday and Monday evenings. Bessie Abott headed a capable co., which responded liberally to demanded encores.

The Spokane Chapter of the National Drama League will be organized as a result of preliminary arrangements made Thursday night. Miss Lily Courtney Snow acted as temporary chairman of the Chapter, and Feb. 9 was set as the time for permanently organizing.

Katherine Ridgway, who is well known and popular here, will be at the Auditorium Feb. 14, this being her first appearance in Spokane in several years.

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SAN FRANCISCO

Pavlowa, Ill and with Doctor in Attendance, [redacted] Dances Before Large Audience

At the Columbia Feb. 9 Adele finished its two weeks' engagement. Business was only fair, though the operetta proved delightful. Milestones Feb. 9.

The Alcazar has a drawing card in Andrew Mack and his Irish plays. Arrah-Na Pogue was given Feb. 2 to a comfortable house. His engagement here has been a success.

At the Cort E. H. Sothern in repertoire played his last week ending Feb. 9. Julia Marlowe is very much missed. Melnotte and Heath here Feb. 9 in Ham Tree.

At the Orpheum Eddie Leonard and Mabel Russel Willa Holt Wakefield, Claud and Fannie Usher were features of Feb. 1 week bill.

At the Empress "Big Jim," the dancing bear; Freeman and Weston in a sketch, and C. C. Drew also in a sketch formed a good bill, while the Pantages has Pollard Opera co.

Grauman is running The Three Guardsmen. Portola is offering the fatal lead, and the Tivoli having done so well with The Lion and the Mouse retains that film another week. Savoy has Traffic in Souls and dancing on the stage after every performance.

The Cort had a capacity house to witness the production of Up in the Air by the boys and girls of the Jewish society. The music was written by Howard Green, a youth, and the words are by Dave Wolf. The extravaganza has merit to it, and would prove valuable for the professional.

The Chicago Opera co. is coming again in March to the Tivoli. Mary Garden and Mabel Riesman are in the co.

J. H. Granse, Western manager of the Thomas Edison co., gave a talking moving picture show at San Quentin prison Feb. 1.

Clara Butt and her husband gave a concert Jan. 31. They are traveling around the world, and have with them their three children.

Pavlowa arrived two hours late from Los Angeles, and though she was in high fever and had a doctor constantly by her side when she appeared, she danced to the great satisfaction of a particularly large audience that waited for her.

Marie Dressler opened in The Merry Gambol at the Gayety Feb. 2, after a merry quarrel in which damage suits for breach of contracts were threatened. The co. has been strengthened and an excellent performance was given. The cast:

Elmer Osborne	Charles Judels
Myrtle Johnson	Gene Lemoke
James Armstrong	Charles Purcell
Mary Blake	Gladys Goulding
Max Schweinhardt	Charles A. Mason
Annette	Alice McComb
Dragon Parkstock	Alf Goulding
Nell	Ida Van Tine
Alcazar de Beauville	Ogden Wight
Bertoche	Warren Ellsworth
Gendarme	Frank Hayes
A Flower Seller	Frank O'Rourke
The Queen of Wine	Jeanette Lansford
Mrs. Ned Radcliffe	Marie Dressler

A. T. BARNETT.

CINCINNATI

Joseph and His Brethren, with Pauline Frederick, Brandon Tynan, and James O'Neill, opened at the Grand to a big week's business Feb. 1. However, the criticisms of the press did not treat its dramatic qualities very favorable, Montgomery and Stone and Elsie Janis in The Lady of the Slipper followed.

Rosario and Fair Fer, with Marie Nordstrom, Frank Mills, Kathleen MacDonell, and William Harrigan, opened at the Lyric Feb. 1 for the week. The company and play were splendid. Two white failures for the past two weeks.

One of the best bills of several seasons was at Keith's last week. Valerie Bergere, Saharet, and Sophie Tucker, all headliners, had the prominent positions and all made hits. The other acts were William Dooley and co.; Paul Morton and Naomi Glass, Hilda Thomas and Lew Hall, Lincolns, and Hanlon and Clifton. All these acts proved winners. Anna Held is the headliner for week of Feb. 8.

Rebecca of Sunnybrook Farm, with Violet Merreroyd in the title-role, drew crowded houses to the Walnut for the week. Oscar and Adolph follows Feb. 8.

The Orpheum Players produced The Time, the Place and the Girl Feb. 1 for the week, the second musical comedy of the season. It made a hit with their patrons. Charles Gunn and Lillian Rogers were fine in the leads. The White Sister follows.

At the Olympic the Broadway Girls were seen for the week, the High Life Girls following. At the Gayety the College Girls were seen.

JOHN REDHEAD FROOME, Jr.

KANSAS CITY

The Honeymoon Express held the boards at the Shubert Theater Feb. 2-7. Al. Jolson, Ada Lewis and a big co. made this attraction all that the advance notices had said for it, and the big audiences were more than satisfied. Jolson always a favorite, was even more enthusiastically received than usual.

The Auditorium stock gave its patrons The Servant in the House for the week beginning Feb. 1. The play was, perhaps, something of a venture for a stock organization to undertake, but even considering the limitations the performance was a most creditable one. Henry Mortimer was splendidly cast in the leading role. Other characters were played with care and discrimination. Get-Rich-Quick Wallingford Feb. 8-14.

The Grand had The Trail of the Lonesome Pine for the week of Feb. 1-7, playing to a very satisfactory week's business. Isabelle Lowe and Eugene Weber had the leading roles. The Red Rose Feb. 8-14.

Mlle. Dazie, in Pantsloon, was the headliner at the Orpheum Feb. 1-8 to the usual big houses. Other acts on a big bill also pleased.

The Empress had The Bower of Melody, twelve instrumental soloists, for their topline offering for the week beginning Feb. 1.

Marion Munson, in an attractive little sketch called The Kidnapping of Bianca, held the place of honor on the bill at the Hippodrome Feb. 2-8. The usual long list of attractions all won applause.

The Gayety had Vanity Fair for the week of Feb. 1, opening to two big Sunday houses.

The Flirting Widows were the Willis Wood offering for the week of Feb. 1-7, playing to a very satisfactory week's business.

The Globe had William F. Burt and co. for the headline offering of their bill Feb. 1-7. Little Nell Burt, however, was the real star, and her playing of the waif, Mame, was the hit of the performance.

D. KERDT CAMPBELL.

BIRMINGHAM

Burlesque House to Be Built—Rumor of New K. and E. Theater Denied

For some time there has been talk of building a handsome burlesque house in this city, and it seems now as if the matter is about to assume definite shape. In the days of the old Gaiety Theater burlesque was very popular here, but when the attractions began to inject risque (and at times vulgar) comedy, the box-office receipts went rapidly on the wane, and ere long the house closed for want of patronage. There is no question whatever but that a modern, clean burlesque would pay well here, but it is equally as certain that the old-time slapstick, coarse, and unrefined stuff will prove a miserable failure.

The rumor that Klaw and Erlanger were considering a proposition from local capitalists to build for them a new and palatial theater on Twenty-first street, has been vigorously denied by B. S. Douglas, the representative here of K. and E. Mr. Douglass states that the lease on the Jefferson Theater will not expire for four years, and that as far as he knows, no such deal has been contemplated.

Marshall P. Wilder, who was one of the headline acts at the Lyric for the week of Feb. 2, proved a great drawing card. Belle Baker shared the honors on the bill with Mr. Wilder.

A record attendance at the Orpheum was made recently, when Baby Violet, of the Stroud Trio, who had been playing at this house all week, advertised that she would hold a reception on the stage after the Saturday matinee. This diminutive performer, by her graceful dancing and all-around artistry, won the hearts of Birmingham audiences, and a warm welcome awaits her and her talented parents upon their return to this city.

Owing to illness in New Orleans, Madame Melba was compelled to cancel her engagement here Feb. 4.

Madame Nazimova and Mrs. Fiske played the Jefferson recently to capacity.

Fred Montebarre has been appointed assistant manager of the Orpheum. Fred is the friend of all performers, and his hosts of friends in the profession will be glad to learn of his well-deserved promotion.

JAMES EDWIN DINSMAN.

JERSEY CITY

The Shepherd of the Hills was a big card at the Majestic Theater Feb. 2-7. The Lure Feb. 9-14.

Pattee's Diving Girls and Harry Thomson headed a strong bill at the Orpheum Theater Feb. 2-7 to packed houses.

The Battle of Shiloh and When the Earth Trembles were the photoplays at the Academy of Music Feb. 2-7 to large business.

Graustark attracted large audiences to the Gayety Theater, Hoboken, Feb. 2-7. Enid May Jackson returned to the cast as leading woman, and as the Princess she was remarkably strong. Julian Noa as Torry was excellent.

Bert Baker and the Bon Ton Burlesquers were at the Empire, Hoboken, Feb. 2-7.

Rube Marquard and Blossom Seeley headed the list of good acts at the Hudson Theater, Union Hill, Feb. 2-7, to S. R. O. at every performance.

The Woman in the Case was a strong attraction at the Broadway, Bayonne, where the strong stock co. is meeting with well-deserved success.

Thomas H. Sheeley still remains at the Gayety Theater, Hoboken, as business-manager, under the new management of Theodore Lorch.

Billy Harms, of the Bon Ton Burlesquers, entertained a party of Hello Bills at the Empire Theater, Hoboken, Feb. 2.

WALTER C. SMITH.

NEWARK

Henry Miller presented The Rainbow at the Newark Feb. 2-7 with an unusually good co.

Within a month Within the Law has been presented at the Shubert twice and each engagement proved a big success. At Bay, with Chrystal Hearne, is this week's attraction.

The Brownell-Stork Stock co. gave an interesting presentation of The Little Minister. Miss Brownell was delightful as Lady Babbie and the other members of the co. gave most capable performances.

Edna Archer Crawford has assumed a new title, "The Empressary," due to the fact that twice within a few months she has been called upon to play a part in a few hours' notice. Some time ago, with the Payton co., she played the lead in Three Weeks, and this week played Lady Isabelle in East Lynne for the Odeon co. Miss Crawford was engaged for this week only.

They are doing big business at Proctor's Theater. This is due perhaps to the excellent bills rendered. This week Four Harveys, Heath and Millership, Bimberg and Day, Leroy and Harvey head the bill.

Where the Trail Divides was presented at the Majestic Feb. 2-7 to well filled houses.

The fiftieth anniversary of the late Henry C. Miner's entrance into the theatrical profession was celebrated at the Empire with Waldron's Trocadero Burlesquers as the attraction.

At the Washington Feb. 2-7 White Models and Wilbur Sweatnam were features.

GEORGE S. APPLEGATE.

RICHMOND

The Academy had Dwigzins's Travelogrud Feb. 5-7. Broadway Jones Feb. 9. Evelyn Thaw and co. Feb. 11.

The Grayce Scott Stock co. in Merely Mary Ann Feb. 2-7 pleased good houses at the Bijou. The Two Orphans Feb. 9-14.

The Lyric and the Colonial Feb. 5-7 presented excellent vaudeville bills.

W. G. NEAL.

WATERBURY

Premiere of Holman Day's Comedy, "Along Came Ruth"

WATERBURY, CONN., Feb. 10 (*Special*).—Henry W. Savage's production of Along Came Ruth, by Holman Day, was presented for the first time on any stage at the Poli Theater last night. Joseph Kilgour and Irene Fenwick were seen in the leading roles. The play is an adaptation of La Demoiselle du Magasin, with the locale of the story transferred to a New England town. It is understood that the play is scheduled for a New York opening in two weeks.

ROCHESTER

At the Lyceum Feb. 2 the Krohner Yiddish Players. Feb. 3, 4, Fine Feathers. Feb. 5, Elsie Ferguson in The Strange Woman. Feb. 6, 7, Richard Carle and Hattie Williams in The Doll Girl were excellent to good business.

At the Baker Theater The Escape opened to a large and enthusiastic audience the week of Feb. 2.

The London Belles made a particularly good bill at the Corinthian during the week of Feb. 2. Business was excellent.

The Family Theater offered a pleasing bill of vaudeville and moving pictures.

The Shubert Theater presented an excellent bill to capacity houses Feb. 2-7.

A splendid bill drew big houses at the Temple Theater Feb. 2-7.

The Colonial has obtained the first reels of motion pictures taken in Mexico for Feb. 5-7.

The Rochester Industrial Exposition Association will continue in business for another year, substantially with the same men in charge of affairs. Directors and officers for 1914 were elected Feb. 2 at the annual meeting of the management in Mayer's office.

Rochester Lodge of Fraternal Eagles was instituted Feb. 1 in the Victoria Theater, with a membership of 1,200. A vaudeville entertainment preceded the ceremonies.

The annual minstrel show of the Fiftieth Separate co. was given at the Rochester State Armory Feb. 5.

Ladies' Club, No. 24 of Elks Annual Dinner at the Elks' Temple Feb. 6.

ROBERT HOGAN.

SPRINGFIELD, MASS.

Help Wanted, on its way to New York, entertained Court Square patrons Jan. 26, and Lew Fields did a good business Jan. 27. Damaged Goods preached a dramatic sermon Jan. 30, 31. The return of Stop Thief Feb. 2-4 did not do as well as its opening a year ago. The Lure comes Feb. 6, 7, and Little Women plays entire week Feb. 9-14.

The Broadway Players scored a big hit with The Yankee Consul week Feb. 2-7. Carl Brickert fitting into Raymond Hitchcock's old part splendidly. Rose Botti came to play the leading woman role, Bonita, which she has played many times, and will remain for The Man Who Owns Broadway Feb. 9-14. Edna Baker, the Broadway's leading lady, is taking advantage of the musical offerings for a needed vacation.

Poli's Palace Theater continues to attract large houses with entertaining vaudeville bills. Daisy Marie and Brady's little play, Beauty Is Only Skin Deep, being strong attractions week Jan. 26-31, and the Stanley Trio and Fred Ardath and co. in Hiram on the Farm, good laugh producers, Feb. 2-7.

The old Poli house, renamed the Park in a prize contest, is producing 5 and 10 cent vaudeville and moving pictures, under the management of Roy C. Averill, who came here from the Poli house in Waterbury with the change in policy from stock.

The local ministers are much stirred up over the Sunday theater performances now running every Sunday continuously from 2 to 10.30 in the Palace, Broadway, Fox's and several of the smaller store theaters. They are chiefly pictures, songs and musical acts. All Sunday houses are doing a large business and entertaining their audiences.

EDWIN DWIGHT.

NEW ZEALAND NOTES

(From Our Own Correspondent.)

WELLINGTON, Jan. 7.—J. C. Williamson's Within the Law company opened its Dominion tour at the Wellington Opera House on Boxing Night. The American drama "caught on great," and business has been of the capacity order.

Madame Clara Butt and concert party have sailed for San Francisco by the *Tahiti*. After fulfilling engagements in America, she returns to England.

J. C. Williamson's New Comic Opera company opened its Dominion tour at Auckland on Boxing Night. Repertoire: The Count of Luxembourg, The Arcadians, Autumn Maneuvers, The Balkan Princess, and The Chocolate Soldier. Business throughout the Auckland season has been first class.

John McCormack, the Irish tenor, sailed from Auckland for Vancouver on Jan. 17 for another tour of Canada and the United States.

Barton's Circus is still touring the North Island.

Wellington's New Opera House is to be opened on Easter Saturday. When finished it will be the most up-to-date playhouse in New Zealand, if not in the Southern Hemisphere.

Richard Stewart has been appointed general manager for the New Zealand attractions of the J. C. Williamson firm. Mr. Stewart has up to date managed one hundred attractions in the Dominion for the J. C. W. firm, which is something of a record.

The Brennan-Fuller vaudeville houses have been excellently patronised during the Christmas holidays.

One of the Harry Rickard vaudeville combinations opened a tour of the Dominion at Auckland recently.

Linley and Stephenson's Pantomime company is doing excellent business in the West Coast of the South Island.

Norwood, the American hypnotist, is at present touring the West Coast of the South Island to good business.

O'Connor's Opera company is at present playing the inland towns of the North Island to good business.

ANDREW SMART.

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SCRANTON

Poor Business Closes Majestic Theater—The Star Reopens

Madame Sherry was given by the Morton Opera co. at the Lyceum week of Feb. 2 to packed houses. Laura Jaffray as Yvonne, Raymond Crane as Theophilus Sherry, John McGowan as Phillippe, and Mary Kilcoyne as Catherine scored decided hits. The Time, the Place and the Girl Feb. 9-14.

Paul Armstrong's satire, Woman Proposes, the best playlet seen here in a long time, headed an excellent bill at the Poli week of Feb. 2 to excellent houses.

The Star, which has been closed for some time, in order to make some changes as required by the director of Public Safety, reopened Feb. 2 with The Manhattan Galety Girls to excellent business.

The Majestic, formerly the Columbia, which has been run as a vaudeville and moving picture house, closed Jan. 21, on account of poor business. Manager Weed intends to use the house for traveling cos.

Arthur Conrad, who has been stage-manager for the Morton Opera co. here, has gone to Boston, Mass., to fill a similar position with another Morton Opera co. there, at Keith's National Theatre. Frank S. Beresford, of New York City, takes his place here.

John H. Docking, manager of the Poli Theater here for the last seven years, will leave March 1 for his old home in Leroy, N. Y., where he and his wife will rest for six months. He will return about Oct. 1, when the vaudeville season gets underway. Mr. Docking has been in the employ of S. Z. Poli for twenty-three years, and this will be his first vacation during that time. His temporary successor has not yet been announced.

C. B. DERMAN.

PATERSON

New Theaters for Paterson—Fire-Destroyed Opera House to Be Rebuilt

The new theater to be erected by Jacob Fabian on Hamilton Street is now under construction. It will be of modern construction and have one balcony, giving it a total seating capacity of 2,200. The policy is unannounced, but the indications point to vaudeville and pictures.

Max Gold, part owner of the Majestic and Lyric, has purchased a tract of land on Main Street, and will erect a new theater in the Spring. Rumor has it that Manager Bell, owner of the Opera House, which was recently destroyed by fire, will rebuild as a playhouse. If this is so, we will have seven theaters and ten moving picture houses in a population of 135,000.

Manager Wilber had Freckles Feb. 2-7, and they not only helped fill the coffers of the Lyceum, but amused the patrons as well. In Old Kentucky pays us its annual visit Feb. 9-14.

At the Orpheum Robie's Beauty Show held sway Feb. 2-7, and pleased goodly numbers. Gay New Yorkers is underlined Feb. 9-14.

Vaudeville and pictures continue to fare well at the Majestic Feb. 5.

JOHN C. BUSH.

SAN DIEGO

Scott Palmer to Install Stock Company at Empress Theater—New Theater to Be Built

The old favorites, McIntyre and Heath, in The Ham Tree, paid San Diego another visit Jan. 23, 24, appearing at the Spreckles and delighted large audiences.

Owing to the severe storms which have almost cut San Diego off from the outside world for three days, Mlle. Pavlowa, who was billed to appear at the Spreckles on Jan. 27, failed to arrive in the city. Arrangements are under way to secure another date in the near future.

The theatrical situation in San Diego seems to be facing almost an entire overhauling at an early date. The Sullivan and Considine Circuit which has operated the Empress Theater for the past four years, has sold the lease to Palmer Brothers and Fulkerson, who are already running the Savoy and Majestic theaters, and the announcement is made that Scott Palmer will install a first-class stock co. headed by Del Lawrence, to open at this popular playhouse Feb. 15. No change in the regular house prices will be made.

The stock at the Gaiety offered The Belle of the Harem, with Hazel Marion as the new prima donna. Miss Marion has a very pleasing voice and personality. She should be well received by the local theatergoers.

H. E. Gressler has taken out a permit to erect a modern $20,000 theater at Logan and Sampson streets. This will make three theaters in San Diego, located in the residential districts. They are all proving very popular.

The picture theaters have been compelled to repeat last week's bills, owing to the floods which hindered the delivery of films from Los Angeles.

MARIE DE BRAU CHAPMAN.

INDIANAPOLIS

Chicago Company of "Seven Keys to Baldpate" Has Premiere—Cyril Scott in Leading Role

William Hodge played a return engagement at the Shubert Murat Jan. 26-31 in The Road to Happiness to large audiences, repeating the great success he made here last Spring. The Whip drew big houses throughout the week of Feb. 2-7. Gaby Deslys (matinee and night) Feb. 9. Bird of Paradise Feb. 10-14 (return).

Three splendid settings provided most of the interest of The Winning of Barbara Worth, which was only fairly acted, and which aroused fair attention at English's Jan. 26-28.

One of the keen delights of the season was the Seven Keys to Baldpate, which attracted good houses in spite of the heavy sleet and snowstorm Jan. 29-31. The co. was organized for the Chicago run, and the performances here were the first given, but smoother, better ones would be hard to imagine. Cyril Scott gave a polished, easy performance, and was assisted by an excellent cast, which included Ethel Intropidi, Helen Lackaye, Madeline Traverse, Marie Taylor, Frank Monroe, Spencer Charters, William L. Gibson, Walter D. Greene, John O'Hara, J. Hooker Wright, Lee Sterrett, and Frank Allworth, every one of whom scored. Ann Swinburne in The Madcap Duchess was the attraction Feb. 2-4. Stop Thief Feb. 5-7. Weber's Band Feb. 8. John Drew Feb. 18, 19.

Oscar and Rudolph, with Rice and Cady in the title-roles; Louis Greiner, Dick Kettlewell, Blanche Setters, and others were the popular drawing attraction at the Lyceum Feb. 2-7. Joseph Weiner, who presented the production, is a former Indianapolis newspaper man, who left the old *Journal* office a number of years ago to go into the theatrical business. Eugenie Blair in Madame X Feb. 9-14.

Anna Held, who has not been seen here for several years, made her vaudeville debut at Keith's Feb. 2-7 before capacity houses all week, and pleased as of old with her songs and stunning gowns. Those Four Entertainers, a quartette of good voices, won the applause honors. Robert Emmett Keane, an American Englishman, was decidedly pleasing.

The Shriners enjoyed another of their big theater parties for the opening night of The Bird of Paradise at the Murat Feb. 10.

Sam Forrest, general stage director for Cohan and Harris, came here to direct the production of the Seven Keys to Baldpate, and start it on its way.

PEARL KIRKWOOD.

LONDON, ONT.

Shakespeare Seen in Plenty—Tom Terris Collapses After "Scrooge" Performance

Tom Terris and his English co. played a return engagement Jan. 22-24 in A Tale of Two Cities, Oliver Twist, and A Christmas Carol to only light business, but pleased and deserved better business.

Margaret Anglin and a splendid co. presented Antony and Cleopatra, Twelfth Night, and As You Like It Jan. 30, 31 to big matinee, but only fair night attendance, which was probably due to a surfeit of Shakespeare, as William Faversham and the Stratford-Upon-Avon Players had both been here so recently.

Tom Terris was a busy man during his engagement here. He was the guest of honor at a luncheon of the Canadian Club Jan. 22, and the same afternoon he addressed the Women's Canadian Club, and on Friday, Jan. 23, addressed the school children at the Opera House. These with more social invitations than he could accept kept him busy. The character of Scrooge is such a mental strain on Mr. Terris that, after the performance Jan. 23, he collapsed on the stage, and it was some time before he recovered.

The audience at the Grand at the evening performance Jan. 31 was given a reminder of the times of some twenty years ago when gas was used to light the footlights and orchestra owing to the breaking of the transmission line which brings from Niagara Falls the current by which the house is lighted.

C. E. A. WEBBS.

SEATTLE

"The Crime of the Law," by Rachael Marshall and Oliver Bailey, Has Premiere

At the Moore The Blindness of Virtue Jan. 25-29 was the offering. The attendance was not large. Bobby Burns's Entertainment Jan. 30.

At the Metropolitan the Young Men's Hebrew Association Entertainment Jan. 25.

In Dreamland Jan. 26-Feb. 1 at the Tivoli was presented in an entertaining manner before good business.

The Crime of the Law Jan. 26-Feb. 1. Rachael Marshall's and Oliver Bailey's latest play, was given its first presentation before a capacity house. It was favorably received. The purpose of the play is evidently to lay bare certain abuses and inconsistencies of the law with the view of paving the way for their correction or amelioration. The interest of the plot centers around the victim of conditions, Verne Wilmor which was delineated with skill and fidelity by J. Barrie Norton. Like in The Traffic, written by the same playwrights, the theme affords little scope for heroism.

At the Empress Bert Leslie and vaudeville. At the Orpheum George Damerel and vaudeville. At the Pantages Rhoda Royal's High School Horses and vaudeville.

BENJAMIN F. MESSERVEY.

ST. PAUL

The Wright Huntington Players presented Billy at the Shubert Feb. 1-7. Earl Lee made most of the leading role. Irene Summerly was Billy's sister; Jessie Brink, Mrs. Sloane; and Mildred Booth, Beatrice. Edward Arnold did his customary good work as Sam Eustace. The White Sister Feb. 8-14.

The Traffic in Souls film was the Metropolitan attraction Feb. 1-7. Mutt and Jeff in Panama Feb. 8-14. Peg o' My Heart Feb. 15-21.

While John and Emma Ray headlined at the Orpheum Feb. 1-4 and Fritzi Scheff Feb. 5-7, the balance of the bill remained unchanged throughout the week. David Bispham Feb. 8-11, and Olga Nethersole Feb. 12-14.

The Top o' the World Dancers topped the Empress bill, while Pat White's Jubilee held the Grand stage.

JOSEPH J. PFISTER.

OMAHA

At the Brandeis The Girl in the Taxi played a return engagement Jan. 29-31. Business was only fair, owing partly to the fact that the local press opposed the performance. Freckles opened a half week's engagement Feb. 1 to a good Sunday night audience. The co. is a satisfactory one. Peg o' My Heart Feb. 8-11. Harry Lauder Feb. 12. Bought and Paid For Feb. 13, 14.

Fox and Dolly were the headliners at the Orpheum, where business, as usual, is good.

At the Gayety Manager Johnson had Manchester's Cracker Jacks.

J. RINGWALT.

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DRAMATIC MIRROR

REGINA, SASK.

"The Mystic Light"—New Musical Comedy Produced

The Mystic Light, a three-act musical comedy; book and lyrics by Charles H. Shrimpton; music by L. F. Lauback; staged by Messrs. Shrimpton and Lauback, was produced for the first time at the Regina Theater Jan. 28. The cast:

Silas Washington Mervin	J. J. Poison
Pike	W. C. O'Malley
Dick Edgecombe	M. B. Parkin
Lord Ripas	Charles W. Shrimpton
Cyril Cunningham	A. A. Gemmel
Pinkah	A. L. Martin
Professor Graufelstein	Karl Lauback
Osmos	J. Ladler
Ruth Mervin	Mrs. J. Max Merry
Lady Gwendoline Marbleton	Mrs. R. K. Scarlett
Poppy Cocolils	Rose Parsons
Marjory Mandant	Beatrice Baker
Libby Green	Doreen Marshall
Myrmentis	Kathleen Nevin
Anseta	Molly Kearney

The scene is laid in Egypt, detailing the troubles of four foreigners, one of which extinguishes the Mystic Light in the Holy Temple which starts the trouble. The music is excellent, and is very well sung; Mrs. J. Max Merry, Mrs. R. K. Scarlett, M. B. Parkin, and Leslie Martin receiving numerous encores. Molly Kearney's dancing in the second act was also appreciated. Charles Shrimpton as the English lord was well liked, but does not receive enough support in the comedy role; a little more comedy throughout would greatly improve. However, with a little pruning The Mystic Light should prove a success.

S. G. MCINTYRE.

NEW ORLEANS

Splendid and well attended performances are being given by Mr. Affre's French Opera Troupe at the French Opera House. The regular subscription season, which finishes about Feb. 24, will be extended one week, thereby carrying the opera season into Mardi Gras week.

A good co. presented Stop Thief at the Tulane Feb. 1-7. Both play and co. seemed to please. Nazimova in Bella Donna Feb. 8-14. Pavlowa Feb. 15-21.

The Blindness of Virtue held the boards at the Crescent Feb. 1-7, and played to good business. Antony and Cleopatra Feb. 8-14.

The Lyric is featuring burlesque Feb. 1-7, with Sahara, a fair dancer, presenting what is being advertised as her sensational Salome dance.

A good bill was the order of the week at the Orpheum Jan. 31-Feb. 6, with Kathryn Kidder as headliner.

Among the motion picture houses Jan. 31-Feb. 6, the Trianon is showing The Lion and the Mouse, and the Greenwall A Traffic in Souls. The numerous other motion picture houses are doing well.

Melba and Kubelik, assisted by Edmond Burke, Gabriel Lapierre, Marcel Morse, under the local management of Harry B. Loeb, were heard at the Athenæum Feb. 2.

J. M. QUINTERO.

ALBANY

Damaged Goods Feb. 2 proved interesting, and made a strong impression with two large audiences. The interpreting co. was highly satisfactory, and included Howard Hall and Arleen Hackett.

Mischa Elman, the talented violinist, gave a delightful concert Feb. 3 to a tremendous audience which tested the full capacity of the house.

May Robson in The Clever Woman Feb. 9. A Girl of the Underworld Feb. 10. Al. Field's Minstrels Feb. 11. Gaby Deslys Feb. 21.

The Social Maids, with George Stone and Rita Pillard as co-stars and clever co. of associates, proved above the average and drew packed houses at the Empire Feb. 2-4.

The Cosmopolitan Opera co., Rolfe's Arcadians, Gertrude De Milt, and the Shelbys were the drawing cards at Proctor's Grand.

G. W. HENRICK.

Harry K. Hamilton

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Technical Director, Scenic Artist, Little Theater, Phila.

SALT LAKE CITY

Charming little Emma Trentini in The Firefly at the Salt Lake Theater Jan. 26-28 drew large and well-pleased audiences. Oscar Figman, well known and always welcome, came in for a good reception for his quaint funnyisms. Betty Burnell was clever and popular. The Quaker Girl Feb. 2, 3. Pavlowa Feb. 4.

Willard Mack and Marjorie Rambeau at the Utah gave a good performance of the fateful play, The Price, week of Jan. 25 to good business.

At the Orpheum the Six Samarins, whirlwind dancers, were a good card. Granville and Pierpont in The System were popular.

The Eastman Free Kodak Picture Exhibition at the Odeon drew such crowds as to blo into the receipts of the picture show houses.

C. E. JOHNSON.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): N.Y.C. Jan. 5—indef.
ALONG Came Ruth (Henry W. Savage): Middletown, Conn., 11, Prov., R. I., 12-14, Springfield, Mass., 16-18, Hartford, Conn., 19-21.
ANGLIN, Margaret: Boston 16—indef.
ARLISS, George (Liebler Co.): Chgo., 8-21.
AT Bay (Messrs. Shubert): B'klyn 16-21.
BABY Mine (Richard Clarke): Alliance, O., 11, Youngstown 12, Meadville, Pa., 13, New Castle 14.
BARRYMORE, Ethel (Chas. Frohman): Phila. 2-14, Pittsburgh 16-21, Chgo. 23-March 21.
BEN-Hur (Klaw and Erlanger): Wichita, Kan., 11-14, Kansas City, Mo., 16-21, St. Joseph 23-25, Lincoln, Neb., 26.
BEVERLY of Graustark (W. A. Brady): Charlottesville, Va., 11, Harrisburg 12, 13.
BIRD of Paradise (Oliver Morosco): Indianapolis 10-14, Detroit 16-21, Grand Rapids 23-28.
BLINDNESS of Virtue: Missoula, Mont., 11, Great Falls 12, Helena 13, Anaconda 14, Butte 15, Bozeman 16, Billings 17, Miles City 18, Dickinson, N. D., 19, Bismarck 20, St. Paul, Minn., 22, Eau Claire, Wis., 23, Madison 24, Racine 25.
BOUGHT and Paid For (Wm. A. Brady): Detroit 9-14.
BOUGHT and Paid For (Wm. A. Brady): York, Neb., 11, Grand Island 12, Omaha 13-14, Lincoln 16, 17, Beatrice 18, Hastings 19, Concordia, Kan., 20, Manhattan 21, Kansas City, Mo., 22-28.
BREWSTER'S Millions (Lees Williams): Sunbury, Pa., 11, Carlisle 12, Chambersburg 13, Waynesboro 14, Hanover 16, Columbia 17, Coatesville 18, Pottstown 19, Norristown 20, Phoenixville 21, Chester 23.
BROADWAY Jones (Cohan and Harris): Annapolis, Md., 11, Reading, Pa., 12, Shenandoah 13, South Bethlehem 14.
BURKE, Billie (Chas. Frohman): N.Y.C. Dec. 25—indef.
CLARKE, Harry Corson, and Margaret Dale Owen: Calcutta, India, 1-March 1.
COLLIER, William (Chas. Frohman): N.Y.C. Jan. 5—indef.
CONSPIRACY: Pittsburgh 9-14, Toledo, O., 15, Cleveland 16-21, Jersey City, N. J., 23-28.
DAMAGED Goods (Richard Bennett): Phila., Jan. 26-Feb. 14, Baltimore 16-21.
DEADLOCK, The (Drama Producing Co.): N.Y.C. Jan. 19-Feb. 14.
DIVORCE Question (Rowland and Clifford): Columbus 9-14, Cinti. 16-21, Louisville, Ky., 23-28.
DIVORCE Question (Wingfield and Hildran): Lincoln, Neb., 15, 16.
DONNELLY, Dorothy (F. G. Whitney): N.Y.C. Jan. 19—indef.
DREW, John (Chas. Frohman): Kalamazoo, Mich., 11, Ft. Wayne, Ind., 12, Indianapolis 13, 14, St. Louis 16-21, Terre Haute, Ind., 23, Springfield, O., 24, Columbus 25, 26.
EDMOND, H. Y., and Rya Moore (Chas. Frohman): N. Y. C. Jan. 7—indef.
EVERYWOMAN (Henry W. Savage): San Antonio, Tex., 11-15, Houston 16, 17, Galveston 18, 19, Beaumont 20, 21, Lake Charles, La., 22, Alexandria 23, Texarkana, Tex., 24, Shreveport, La., 25.
EXCUSE Me (Eastern: S. T. King): Cadillac, Mich., 11, Manistee 12, Ludington 13, Battle Creek 14, Benton Harbor 15, Dowagiac 16.
EXCUSE Me (Western: S. T. King): St. Marys, O., 11, Van Wert 12, Huntington, Ind., 13, Logansport 14, Lafayette 16, Kokomo 17, Wabash 18, Elwood 19, Hartford 20, Muncie 21, Anderson 23, Union City 24, Noblesville 25.
FAMILY Cupboard (Wm. A. Brady): St. Louis 9-14.
FANNY'S FIRST PLAY (Messrs. Shubert): Toledo, O., 12-14.
FAVERSHAM, William (L. J. Gallagher): N.Y.C. 2—indef.
FERGUSON, Elsie (Klaw and Erlanger): B'klyn 9-14, Chgo. 23—indef.
FIGHT, The (Henry B. Harris Est.): N.Y.C. 9-14.
FINE Feathers (H. H. Frazee): Toronto 9-14, London 16, Hamilton 17, 18, Kingston 19, Ottawa 20, 21, Montreal 23-28.
FINE Feathers (H. H. Frazee: Western): Kirksville, Mo., 11, Keokuk, Ia., 12, Mt. Pleasant 13, Galesburg, Ill., 14, Ft. Madison, Ia., 15, Burlington 16, Monmouth, Ill., 17, Canton 18, Beardstown 19, McComb 20, Princeton 21, La Salle 22.
FOOL and His Money (Wm. N. Smith): Abilene, Kan., 11, Manhattan 12, Topeka 13, Lawrence 14, Leavenworth 15, St. Joseph, Mo., 16-19.
FOOL There Was (G. D. Johnstone): Buffalo 9-14, Rochester 16-18, Syracuse 19-21, Troy, N. Y., 23-25.
FORBES-Robertson (Messrs. Shubert): Boston Jan. 26-Feb. 14, Prov., R. I., 16-18.
GARDEN of Allah (Liebler Co.): Sioux City, Ia., 9-11, Lincoln, Neb., 12-14, Omaha 15-21.
GHOSTS: Phila. 10-14.
GIRL and the Stampede (Norton and Lambert): La Follette, Tenn., 11, Knoxville 12, Dayton 13, South Pittsburg 14, Murfreesboro 16, Fayetteville 17, Lewisburg 18, Florence, Ala., 19, Tupelo, Miss., 20, Booneville 21, Jackson, Tenn., 23, Union City 24, Ripley 25.
GIRL and the Tramp (Fred Byers): Smithville, Tex., 11, Yoakum 12, Cuero 13, Hungerford 14.
GIRL from Mumm's (C. W. Eckhardt): Vicksburg, Miss., 11, Jackson 12, Greenwood 13, Clarksdale 14.
GOODWIN, Nat (Messrs. Shubert): N.Y.C. 9-14.
GRAUSTARK (United Play Co.): Calgary, Alta., Can., 9-11, Red Deer 12, Lacombe 13, Castor 14, Coronation 16, Stettler 17, Camrose 18, Wetaskiwin 19, Innisfail 20, Okla 21, High River 23, Banff 24, Revelstoke, B. C., 25.
HELP Wanted (Oliver Morosco): N.Y.C. 9—indef.
HELP Wanted (Oliver Morosco): Chgo. Dec. 20—indef.
HENRIETTA, The (Joseph Brooks): Newark, N. J., 9-14, Boston 16—indef.
HER Own Money (Winthrop Ames): Toronto 9-14.
HIGHER Law (Oscar Graham): Winters, Tex., 11, San Angelo 12, Sweetwater 13.
HILLIARD, Robert (Klaw and Erlanger): Boston Jan. 19—indef.
HODGE, William (Lee Shubert): Milwaukee 9-14.
IN Old Kentucky: Paterson, N. J., 9-14, Elizabeth 16-18, Trenton 19-21, Phila. 23-28.
IRVING, Lawrence: Montreal 9-14.
IRWIN, May (Liebler Co.): Spokane, Wash., 11, 12, Missoula, Mont., 13, Butte 14.
JOSEPH and His Brethren (Liebler Co.): Columbus 9-14, Toledo 16-21, Cleveland 23-28.
KISMET (Harrison Grey Fiske): Los Angeles 2-14, Salt Lake City 16-21, Denver 23-28.
KITTY MacKay (William Elliott): N.Y.C. Jan. 7—indef.
LAUGHING Husband (Chas. Frohman): N.Y.C. 5—indef.
LAVENDER and Old Lace (United Play Co.): Denver, 9-14, Cripple Creek 15, Colorado Springs 16, Pueblo 17, Rocky Ford 18, Trinidad 19, Santa Fe, N. M., 20, Albuquerque 21, Clovis 23, Amarillo, Tex., 25.
LEOPARD'S Spots (Thomas Dixon): Nachitoches, La., 11, Alexandria 12, Monroe 13, Vicksburg, Miss., 14, Greenville 16, Clarksdale 17, Lexington 18, Yazoo City 19, Jackson 20, Brookhaven 21, Natchez 23, Baton Rouge, La., 24, Donaldsonville 25.
LION and the Mouse (Geo. H. Bubb): Marathon, Ia., 11, Sutherland 12, Estherville 13, Armstrong 14, Milford 15, Sibley 17, Slayton, Minn., 18, Worthington 19, Adrian 20, Luverne 21, Pipestone 23, Dell Rapids, S. D., 24, Flandreau 25.
LITTLE Lost Sister (John Bernero): Newark, N. J., 9-14, Phila., 16-21, Youngstown, O., 23-26.
LITTLE Lost Sister (Chas. Leekins): Oswego, N. Y., 16, Watertown 17, Gouverneur 18, Canton 19, Plattsburg 20, Burlington, Vt., 21.
LITTLE Miss Brown (Wm. A. Brady): B'klyn 23-28.
LITTLE Women (Wm. A. Brady): Concordia, Kan., 11, Fairbury, Neb., 12, Hastings 13, Grand Island 14, Nebraska City 16, Sioux City, Ia., 17, Yankton 18, Mitchel 20, Rapid City 21.
LITTLE Women (Wm. A. Brady): Springfield, Mass., 9-14.
LITTLE Women (Wm. A. Brady): Vancouver, B. C., 9-12, Victoria 13, 14, Nanaimo 16, Westminster 17, Tacoma, Wash., 18, 19, Everett 20, Bellingham 21, Calgary, Alta., Can., 23-25.
LURE, The (Messrs. Shubert): Chgo. Jan. 18—indef.
LURE, The (Messrs. Shubert): Jersey City, N. J., 9-14.
MACK, Andrew (George Monroe): 'Frisco Dec. 21—indef.
MADAME X (A. R. Sanders): Indianapolis 9-14, Dayton 15-21, Cinti. 22-28.
MARRIAGE Game (John Cort): N.Y.C. Oct. 29—indef.
MARTIN, Lou (Windisch and Martin): Oscaloosa, Ia., 9-14, Knoxville 16-21.
MAUDE, Cyril (Liebler Co.): N.Y.C. Nov. 3—indef.
MISLEADING Lady (Wm. Harris): N.Y.C. Nov. 25—indef.
MILESTONES (Klaw and Erlanger): 'Frisco 9-21.
MISSOURI Girl (Eastern: Merle H. Norton): Payson, U., 12, Mammoth 13, Spanish Fork 14, Bingham Canyon 15, Park City 17, Evanston, Wyo., 19, Rock Spring 20, Green River 21, Kemmerer 22, Blackfoot, Ida., 24.
MISSOURI Girl (Western: Norton and Rith): Tacoma, Wash., 11-14, Seattle 15-21, Portland, Ore., 22-28.
MRS. Wiggs of the Cabbage Patch (United Play Co.): Lebanon, Pa., 11, Norristown 12, Phoenixville 13, Reading 14, Pottstown 16, Easton 17, South Bethlehem 18, Freeland 19, Hazleton 20, Pottsville 21, Ashland 23, Shamokin 24, Mt. Carmel 25.
NAZIMOVA, Mme. (Chas. Frohman): New Orleans, La., 9-14, Beaumont, Tex., 16, Galveston 17, Houston 18, Austin 19, San Antonio 20, 21, Waco 23, Worth 24, Dallas 25, 26.
NEARLY Married (Cohan and Harris): Chgo., Jan. 6-Feb. 14, Phila. 16-21.
OFFICER 666 (Southern: A. S. Stern): Louisville, Ky., 8-14, St. Louis 15-21, Kansas City 22-28.
OFFICER 666 (Western: A. S. Stern): Valley City, N. D., 11, Fargo 12, Grand Forks 13, Crookston, Minn., 14, Superior, Wis., 15, Duluth, Minn., 16, 17.
O'HARA, Fiske (Augustus Pitou): Chgo. 1-15.
OLCOTT, Chauncey (Henry Miller): N.Y.C. 9-28.
OLD Homestead: St. Louis 9-14.
OMAR, the Tentmaker (Tully and Buckland): N.Y.C. Jan. 12—indef.
PAID in Full (Eliot O'Connor): Richland, Pa., 11, Americus, Ga., 12, Columbus 13.
PATTON, W. B. (Frank B. Smith): Lockhart, Tex., 11, Bastrop 12, Smithville 13, San Marcos 14, New Braunfels 15, Austin 16, Taylor 17, Temple 18, Lampasas 19, Coleman 20, Brownwood 21, Ballinger 23, Abilene 24, Colorado 25.
PEG o' My Heart (Co. A: Oliver Morosco): Louisville, Ky., 9-14, Indianapolis 16-21, Milwaukee 23-28.
PEG o' My Heart (Co. B: Oliver Morosco): Macon, Ga., 11, Chattanooga, Tenn., 12, Nashville 13, 14, Memphis 15, 16, Greenville, Miss., 19, Vicksburg 20, Baton Rouge, La., 21, New Orleans 22-28.
PEG o' My Heart (Co. C: Oliver Morosco): Omaha, Neb., 8-11, Sioux City, Ia., 12-14, St. Paul, Minn., 15-21, Minneapolis 22-28.
PEG o' My Heart (Co. D: Oliver Morosco): Benton Harbor, Mich., 11, Michigan City, Ind., 12, Laporte 13, South Bend 14, Ft. Wayne 16-18, Springfield, O., 19, Dayton 20, 21, Middletown 23, Hamilton 24, Greensburg, Ind., 25.
PHILANDERER (Winthrop Ames): N.Y.C. Dec. 30—indef.
POLLY of the Circus (Weis and Mezon): Darlington, N. C., 11, Wilmington 12, Elizabeth City 13, Norfolk, Va., 14.
POOR Little Rich Girl (Klaw and Erlanger): Pittsburgh 9-14, Phila. 16—indef.
POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16—indef.
PRICE She Paid: West Plains, Mo., 12, Springfield 14.
PRICE She Paid: Elwood, Ind., 11, Anderson 12, Kankakee, Ill., 16.
PRICE She Paid: Silver City, N. M., 11, Deming 12, Bisbee, Ariz., 14.
PRINCESS Theater Co. (F. Ray Comstock): N.Y.C. Oct. 6—indef.
PRUNELLA (Winthrop Ames): Boston 2-14.
REBECCA of Sunnybrook Farm: Chgo. 9-14.
ROBSON, May (Wm. Moore Patch): Geneva, N. Y., 11, Ithaca 12, Wilkes-Barre, Pa., 13, 14, N.Y.C. 16-21, Trenton, N. J., 23, Wilmington, Del., 24, 25.
ROMANCE (Chas. Dillingham): B'klyn 9-14, Phila. 16—indef.
ROUND Up: Chgo. 8-28.
RULE of Three (Jos. P. Bickerton, Jr.): Rochester, N. Y., 10, 11, N.Y.C. 16—indef.
RUSSELL, Annie (Lawrence J. Anhalt): Boston 2-14.
SEVEN Keys to Baldpate (Cohan and Harris): Buffalo 9-14, Chgo. 16—indef.
SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 23—indef.
SHEA, Thos. E. (A. H. Woods): Detroit, Mich., 9-14.
SHEPHERD of the Hills (Gaskill and MacVitty): Phila. 9-14, Buffalo 16-21, Toronto 22-28.
SHEPHERD of the Hills (Gaskill and MacVitty): Sturgis, S. D., 11, Spearfish 12, Deadwood 13, Belle Fourche 14, Ft. Robinson, Neb., 16, Valentine 17, Ainsworth 18, O'Neill 19, Neligh 20, Madison 21, Fremont 23, Wahoo 24, Schuyler 25.
SHEPHERD of the Hills (Gaskill and MacVitty): Mt. Pleasant, Pa., 11, Latrobe 12, Greensburg 13, Beaver Falls 14.
SHEPHERD of the Hills (Gaskill and MacVitty): Carrollton, Ga., 11, Chattanooga, Tenn., 12, Middlesboro, Ky., 13, Pineville 17, Corbin 18, Stanford 19, Bowling Green 20, Columbia 21, Hopkinsville 24, Princeton 25.
SHEPHERD of the Hills (Gaskill and MacVitty): Galveston, Tex., 11, Houston 12, Port Arthur 13, Beaumont 14, Bryan 16, Calvert 17, Rockdale 18, Giddings 19, Yoakum 20, Cuero 21, San Antonio 22, Victoria 23, Goliad 24, Beeville 25.
SOTHERN, E. H., and Julia Marlowe: Portland, Ore., 9-14, Seattle, Wash., 16-21, Tacoma 23, 24, Spokane 24, 25.
SPECKLED Band (Liebler Co.): Chgo. 2—indef.
SPENDTHRIFT (Marcus F. Hoefle): Birmingham, Ala., 11, 12, Mobile 13, 14, New Orleans 15-21.
STAHL, Rose (Henry B. Harris Est.): Elmira, N. Y., 11, Rochester 12-14, Niagara Falls 16, Youngstown, O., 17, Akron 18, Lima 19, Ft. Wayne, Ind., 20, Ann Arbor, Mich., 21, Flint 23, Saginaw 24, Bay City 25.
STARR, Frances (David Belasco): N.Y.C. Dec. 23—indef.
STOP Thief (Cohan and Harris): Washington 9-14, Baltimore 16-21, Syracuse, N. Y., 23-26.
STOP Thief (Cohan and Harris): Pensacola, Fla., 11, Montgomery, Ala., 12, Birmingham 13, 14, Nashville, Tenn., 16, 17, Knoxville 18, Chattanooga 19, Rome, Ga., 20, Anniston, Ala., 21, Atlanta, Ga., 23-25.
STOP Thief (Cohan and Harris): Dayton, O., 10, 11, Toledo 12, Battle Creek, Mich., 13, Flint 14.
STOP Thief (Cohan and Harris): Winnipeg, Man., Can., 9-14.
SUNBONNET Sue (Ray Bankson): Thomas, Okla., 11, Weatherford 12, Geary 13, Enid 16, Pond Creek 16, Oxford, Kan., 17, Dexter 18, Cedarville 19, Sedan 20, Coney 21, Coffeyville 23, Dewey, Okla., 24, Chetopah, Kan., 25.
TALIAFERRO, Mabel, and Edith (Joseph Brooks): N.Y. C. Jan. 5—indef.
TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 20, 1912—indef.
THAT Printer of Udell's (Gaskill and MacVitty): Rock Rapids, Ia., 11, Laverne, Minn., 12, Dell Rapids, S. D., 13, Madison 14, Flandreau 16, Pipestone, Minn., 17, Litchfield 18, Willmar 19, Benson 20, Morris 21, Fergus Falls 22, Wahpeton, N. D., 24, Ortonville, Minn., 25.
THELMA (Henry W. Link): Harlin, Mo., 12, Olathe, Kan., 13, Valley Falls 16, Holton 17, Blue Rapids 19.
THIEF, The (Primrose and McGillan): Ironton, O., 11, Gallipolis 12, Pomeroy 13, Nelsonville 14, Marietta 16, Barnesville 17.
THINGS That Count (Wm. A. Brady): N.Y.C. Dec. 8—indef.
THIRD Degree (Ia. A. Edwards): Mankato, Minn., 11, Plainview 12, Stewartville 13, New Hampton, Ia., 14.
THOUSAND Years, A (Messrs. Shubert): N.Y.C. Jan. 5—indef.
TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.
TOO MANY Crooks (Wm. A. Brady): Detroit 9-14.
TOWN Pool (Harry Green): Dysart, Ia., 11, Jessup 12, Newhall 13, Toledo 14, Marengo 16, Victor 17, Montezuma 18, New Sharon 19, Eddyville 20, Monroe 21, Buxton 23, Afton 24, Lorimer 25.
TRAFFIC, The: Chgo. Nov. 24—indef.
UNCLE Tom's Cabin (Stetson's): Washington C. H., O., 11, Newark 12, 13, Lancaster 14, Delaware 16, Sandusky 17.
UNCLE Tom's Cabin (Kibble and Martin): Reading, Pa., 11, 12, Scranton 13, 14, Paterson, N. J., 16-18, Wilmington, Del., 19-21, Balto. 23-28.
UNDER Cover (A. H. Woods): Boston Dec. 25—indef.
WALKER, Charlotte (Klaw and Erlanger): Toledo, O., 13, 14, Chgo. 15—indef.
WALDMAN, Eduard (E. E. Johnson): Buffalo Center, Ia., 11, Mason City 12, West Bend 13, Ayrshire 14.
WARD, Fanny (Chas. Dillingham): Chgo. 2—indef.
WARFIELD, David (David Belasco): Detroit 9-14, Cinti. 16-21, Pittsburgh 23-28.
'WAY Down East (Wm. A. Brady): Phila. 9-14.
WHERE the Trail Divides (Primrose and McGillan): Kokomo, Ind., 11, Peru 12, Jackson, Mich., 14, Battle Creek 15, Belding 16, Pontiac 23, Ann Arbor 24, 25.
WHIP, The (Comstock and Gest): Cinti., O., 9-14.
WHIP, The (Comstock and Gest): N.Y.C. 16-21.
WITHIN the Law (American Play Co.): B'klyn 9-14, Boston 16—indef.
WITHIN the Law (American Play Co.): Los Angeles 9-22, San Diego 23-25.
WITHIN the Law (American Play Co.): Phila., Dec. 22-Feb. 14, Pittsburgh 16-28.
WITHIN the Law (Central: American Play Co.): Robinson, Ill., 11, Charleston 12, Alton 21, 22, Jefferson City, Mo., 23, Columbia 24, Fulton 25, Louisiana 26.
WITHIN the Law (Eastern: American Play Co.): Rock Island, Ill., 11, Peoria 12, 14, Moline 16, Davenport, Ia., 16, Keokuk 17, Ft. Madison 18, Ottumwa 19, Oscaloosa 20, Cedar Rapids 21, 22, Des Moines 23-25, Ft. Dodge 26.
WITHIN the Law (Northern: American Play Co.): Manistique, Mich., 11, Escanaba 12, Iron Mountain 13, Crystal Falls 14, Ironwood 16, Rhinelander, Wis., 17, Antigo 18, Chilton 19.
WITHIN The Law (Southern: American Play Co.): Mobile, Ala., 11, 12, Selma 13, Montgomery 14, Birmingham 16-18, Memphis, Tenn., 19-22, Pine Bluff, Ark., 23, Hot Springs 24, Little Rock 25.
WITHIN the Law (Special: American Play Co.): N.Y.C. 9-21, Atlantic City, N. J., 23-28.
WITHIN the Law (Western: American Play Co.): Fayetteville, N. C., 11, Florence, S. C., 12, Darlington 13, Sumter 14, Camden 16, Chester 17, Greenwood 18, Abbeville 19.
YEARS of Discretion (David Belasco): Boston Jan. 19—indef.
YELLOW Ticket (Al. H. Woods): N.Y.C. Jan. 20—indef.
ZABERN (Adolf Philipp): N. Y.C. Jan. 28—indef.

TRAVELING STOCK

ANGELL: Mt. Vernon, O., 9-14.
BESSEY, Jack (J. D. Proudlove): Mason City, Ia., 2-May 2.
CHASE-Lester: Beeville, Tex., 9-14.
CHAUNCEY-Keiffer: Saucertles, N. Y., 9-14.
CORNELL-Price Players: Bangor, Pa., 9-14, Stroudsburg 16-21.
EARLE: Fremont, O., 8-18.
EDWARDS - Wilson: Augusta, O., 9-14.
FANE Gorrell: Cedar Rapids, Ia., 9-14.
GORDINIER Brothers: King City, Mo., 9-14.
HARRISON Theater: Crockett, Tex., 1-14.
LA ROY: Carrollton, O., 9-11, Dellroy 12-14.
LEONARD Players: Cumberland, Ia., 9-11, Massena 12-14.
LONG, Frank E. (Frank E. Long): Stevens Point, Wis., 9-15.
LYCEUM (Jack Simmons): Stromsberg, Neb., 9-14.
LYNN, Jack: Webster, Mass., 9-14.
MAHER, Phil: Lewistown, Pa., 9-14.
MANHATTAN Players: Clearfield, Pa., 9-14.
MARKS, Ernie: North Bay, Ont., Can., 9-14.
PICKERT: Ft. Pierce, Fla., 9-14, Ft. Lauderdale 16-21, Miami 23-March 7.
PRITCHARD: East Jordan, Mich., 9-14.
SAVIDGE, Walter: Stanton, Neb., 9-14.
SHANNON: Huntington, Ind., 9-14, Frankfort 16-21.
WHITNEY: Cheboygan, Mich., 9-14.
WINNINGER Players (John D. Winninger): Eau Claire, Wis., 9-15, Stillwater, Minn., 16-21, Red Wing 23-28.
WOLFORD (E. L. Paul): Pine Bluff, Ark., 9-14.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Oakland, Cal., 9-11, San Jose 12, Santa Barbara 13, 14, Los Angeles 16-21, San Diego 22, Santa Ana 23, Riverside 24, Pasadena 25.
ADELE (New Era Producing Co.): N.Y.C. Aug. 28-Feb. 14.
AMERICA (Messrs. Shubert): N.Y.C. Aug. 30—indef.
BRIAN, Donald (Chas. Frohman): Phila., 2-21, Atlantic City, N. J., 23-25.
CARLE, Richard, and Hattie Williams (Chas. Frohman): Boston 9-March 7.
CENTURY Grand Opera (Messrs. Aborn): N.Y.C. Sept. 15—indef.
CHOCOLATE Soldier: Buffalo 9-14.
DRESSLER, Marie: 'Frisco, Jan. 26—indef.
ELTINGE, Julian (A. H. Woods): Atlantic City, N. J., 9-14, Washington 16-21, Balto. 23-28.
FIREFLY (Jack Shoemaker): Keokuk, Ia., 11, Quincy, Ill., 12, Jacksonville 13, Alton 14, Belleville 15, Springfield 16, Decatur 17, Terre Haute, Ind., 18, Vincennes 19, Paducah, Ky., 20, Evansville, Ind., 21, 22, Frankfort, Ky., 23, Lexington 24 25.
GIRL on the Film (Messrs. Shubert): N.Y.C. Dec. 29—indef.
GORDON, Kitty (Oliver Morosco): Los Angeles Jan. 25—indef.
HAPPY Hooligan (Clint Wilson): Rochester, N. Y., 9-14.
HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 10—indef.
HITCHCOCK, Raymond (Cohan and Harris): Balto. 9-14, Boston 16—indef.
HONEYMOON Express (Messrs. Shubert): St. Louis 16-21.
HOPPER, De Wolf (Messrs. Shubert and Wm. A. Brady): Chgo. 9—indef.
LITTLE Cafe (Klaw and Erlanger): N.Y.C. Nov. 10—indef.
LITTLE Millionaire (Howard Leigh): Gainesville, Tex., 11, Ft. Worth 12, McKinney 13, Corsicana 14, Tyler 16, Pittsburg 17, Palestine 18, Marlin 19, Bryan 20, Brenham 21, Taylor 23, Temple 24, Brownwood 25.
MACDONALD, Christie (Werba and Luescher): Chgo. 8—indef.
McINTYRE and Heath (John Cort): 'Frisco 8-14, Oakland 15-17, Marysville 18, Medford, Ore., 19, Eugene 20, Salem 21, Portland 22-25.
MADCAP Duchess (E. H. Frazee): Washington 9-14.
MIDNIGHT Girl (Messrs. Shubert): Phila., 5—indef.
MODERN Eve (Mort Singer): Gainesville, Fla., 11, Tallahassee 12, Albany, Ga., 13, Macon 14, Augusta 16, Athens 17, Columbus 18, Anniston, Ala., 19, Gadsden 20, Birmingham 21, Chattanooga, Tenn., 22, Huntsville, Ala., 24, New Decatur 25.
MONTGOMERY and Stone and Elsie Janis (Chas. Dillingham): Cinti., O., 9-14, Columbus 16, 17.
MUTT and Jeff in Panama (Joe Pettingill): St. Paul 9-14.
MUTT and Jeff in Panama (Charles H. Yale): B'klyn 9-14.
MUTT and Jeff in Panama (Chas. A. Williams): Marysville, Cal., 11, Orrville 12, Chico 13, Red Bluff 14, Dunsmuir 15, Medford, Ore., 16, Grants Pass 17, Roseburg 18, Eugene 19, Corvallis 20, Albany 21, Salem 23, Oregon City 24, Vancouver 25, Portland 26-28.
MUTT and Jeff in Panama (Co. C: B. M. Garfield): Pocatello, Ida., 11, Nampa 12, Boise 13-15, Weiser 16, Baker City, Ore., 17, Elgin 18, La Grand 19, Pendleton 20, Ellensburg, Wash., 21, North Yakima 22, Walla Walla 23, Dayton 24, Waitsburg 25.
NEWLYWEDS and Their Baby: Cleveland 9-14.
OH! Oh! Delphine (Klaw and Erlanger): Balto. 9-14, Phila. 23-March 7.
PASSING Show of 1913 (Messrs. Shubert): Pittsburgh 9-14, Chgo. 23—indef.
PLEASURE Seekers (Fields and Lowe): Chgo. 8-21.
QUEEN of the Movies (Thomas W. Ryley): N.Y.C. Jan. 12—indef.
RED Rose (John C. Fisher): Kansas City, Mo., 8-14.
RED Widow (Philip H. Niven): Orangeburg, S. C., 11, Columbia 12, Sumter 13, Charleston 14, Florence 16, Fayetteville, N. C., 17, Wilson 18, Rocky Mount 19, Petersburg, Va., 20, Norfolk 21.
RING, Blanche (Frederic McKay): N.Y.C. 2—indef.
ROSE Maid (Frank C. Payne): Beaumont, Tex., 11, Lake

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SANDERSON, Julia (Chas. Frohman): St. Louis 8-14, Louisville, Ky., 16-18, Lexington 19, Indianapolis 20, 21, Cinti. 22-28.

SAHI (Henry W. Savage): N. Y. C. Jan. 19—indef.

SEPTEMBER Morn (Rowland and Clifford): Chgo. Dec. 18—indef.

SIDNEY, George (A. W. Herman): Elizabeth, N. J., 9-11, Freehold 12, Somerville 13, Plainfield 14, Prov., R. I., 16-21, Newark, N. J., 23-28.

SUNNY South (J. C. Rockwell): Decatur, Ind., 11, Bluffton 12, Hartford City 13, St. Marys, O., 14, Sidney 16, Greenville 17, Arcanum 18, Xenia 19, Mechanicsburg 20, Marysville 21, Kenton 23, Ashland 24, Shreve 25.

WEDDING Night (Messrs. Shubert): Washington 9-14, Boston 16—indef.

WHEN Dreams Come True (P. Bartholomae): Boston Jan. 19—indef.

WHIRL of the World (Messrs. Shubert): N.Y.C. Jan. 10—indef.

ZIEGFELD Follies (Florenz Ziegfeld): Cleveland, O., 9-14.

MINSTRELS

DUMONT'S (Frank Dumont): Phila. Aug. 30—indef.

FIELDS, Al. G. (Edw. Conard): Albany, N. Y., 11, Amsterdam 12, Schenectady 13, Oneonta 14, Binghamton 16, Bloomsburg, Pa., 17, Scranton 18, Pittston 19, Wilkes-Barre 20, 21.

O'BRIEN, Neil (O. F. Hodge): Holyoke, Mass., 11, Springfield 12, Syracuse, N. Y., 13, 14, Watertown 16, Rochester 17, 18, Auburn 19, Elmira 20, Warren, Pa., 21.

PRIMROSE and Dockstader (Earl Burgess): Kingston, Ont., Can., 11, Brockville 12, Ottawa 13, 14, Hamilton 16, St. Catharines 17, Brantford 18, London 19, Port Huron, Mich., 20, Lansing 21, Chgo. 22-March 7.

BURLESQUE COLUMBIA WHEEL

AL. Reeves's Beauty Show (Al. Reeves): Pittsburgh 9-14, Cleveland 16-21.

AMERICAN Beauties (Dave Guran): Prov. 9-14, Boston 16-21.

BEAUTY Parade (Ed. Schaefer): Cinti. 9-14, Louisville 16-21.

BEAUTY, Youth and Folly (Wm. V. Jennings): Balto. 9-14, Wash. 16-21.

BEHMAN Show (Jack Singer): N. Y. C. 9-14, B'klyn 16-21.

BELLES of Beauty Row (Henry P. Dixon): N.Y.C. 9-21.

BEN WELCH (Joe Lieberman): B'klyn 2-14, N.Y.C. 16-28.

BIG Jubilee (Jas. Weedon): Milwaukee 9-14, Chgo. 16-21.

BILLY Watson's Big Show (Dan Guggenheimer): Minneapolis 9-14, St. Paul 16-21.

BON Ton Girls (Frank McAdler): Phila. 9-14, N.Y.C. 16-21.

BOWERY (Geo. Harris): Buffalo 9-14, Rochester 16-21.

BROADWAY Girls (Louis Oberwerth): N.Y.C. 9-14, B'klyn 16-28.

COLLEGE Girls (Henry Hedges): Louisville 9-14, Indianapolis 16-21.

COLUMBIA (J. G. McFarland): Toronto 9-14, Buffalo 16-21.

CRACKERJACKS (Chas. B. Arnold): Minneapolis 16-21.

DREAMLAND (Dick Patton): St. Paul 9-14, Milwaukee 16-21.

FOLLIES of the Day (Jack McNamara): Indianapolis 9-14, Chgo. 16-21.

GAY New Yorkers (Jake Goldenberg): Paterson 9-14, Newark 16-21.

GAYETY Girls (Bob Simons): Montreal 9-14, Albany 16-18, Worcester 19-21.

GINGER Girls (Emanuel Rosenthal): N.Y.C. 2-14, Hoboken 16-21.

GIRLS from Happyland (B. W. Chipman): Chgo. 9-14, Detroit 16-21.

GIRLS from Starland (Chas. Donaghue): Springfield 9-11, Albany 12-14, N.Y.C. 16-21.

GIRLS from the Great White Way (Dave Gordon): Bridgeport 12-14, Prov. 16-21.

GOLDEN Crook (Jas. Fulton): St. Louis 9-14, Kansas City 16-21.

HAPPY Widows (Wm. Fennessy): Kansas City 9-14, Omaha 16-21.

HARRY Hastings (Jack Levy): Hoboken 9-14, Phila. 16-21.

HONEYMOON Girls (Harry Leon): Rochester 9-14, Syracuse 16-18, Utica 19-21.

LIBERTY Girls (Alex. Germon): Wash. 9-14, Pittsburgh 16-21.

LOVE Makers (Ira A. Miller): N.Y.C. 9-14 Bridgeport 19-21.

MARION'S Own (Bob Travers): Chgo. 9-14, Cinti. 16-21.

MINER'S Big Frolic (Ed. Daley): B'klyn 9-14, Paterson 16-21.

MOLLIE Williams (Phil Isaac): Toledo 9-14, Chgo. 16-21.

QUEENS of Paris (Joe Howard): B'klyn 9-24.

ROBIE'S Big Show (Joe Robie): Newark 9-14, Phila. 16-21.

ROSE Sydell (Harry Thompson): Syracuse 9-11, Utica 12-14, Montreal 16-21.

ROSELAND Girls (Walter Greaves): Chgo. 9-14, St. Louis 16-21.

ROSEY Posey Girls (Louis Livingston): Cleveland 9-14, Toledo 16-21.

SOCIAL Maids (Bob Cohen): Boston 9-14, N.Y.C. 16-21.

STAR and Garter (Harry Rose): Boston 9-14, Springfield 16-18, Albany 19-21.

TAXI Girls (Louis Hurtig): Albany 9-11, Worcester 12-14, Boston 16-21.

TROCADEROS (Frank Pierce): Phila. 9-14, Balto. 16-21.

VANITY Fair (Wm. S. Clark): Omaha 9-14.

WATSON Sisters (Geo. Belfrage): Detroit 9-14, Toronto 16-21.

BURLESQUE PROGRESSIVE CIRCUIT

BLANCHE Baird's Big Show (Billy Dunn): Chgo. 16-28.

BROADWAY Belles (Jos. Oppenheim): Indianapolis 9-14, St. Louis 16-21.

CRUSOE Girls (Chas. Robinson): Boston 9-21.

DANDY Girls (Chas. Cromwell): Phila. 9-14, Pittsburgh 16-21.

EVA Mull's Big Beauty (Lewis Talbot): Phila. 9-14, Trenton 16-21.

FOLLIES of Pleasure (Rube Bernstein): Pittsfield 9-11, Holyoke 12-14, Boston 16-28.

GIRLS from the Follies (Harry Strouse): Kansas City 9-14.

GIRLS from Joyland (Lou Stark): St. Louis 9-14, Kansas City 16-21.

HIGH Life Girls (Frank Calder): Cinti. 9-14, Indianapolis 16-21.

HONEY Girls (Bernard and Zeisler): N.Y.C. 9-21.

MAY Howard's Girls of All Nations (J. D. Barton): Binghamton 9-11, Schenectady 12-14, Pittsfield 16-18, Holyoke 19-21.

MIRTH Makers (Hatch and Beatty): Buffalo 9-14, Binghamton 16-18, Schenectady 19-21.

MISCHIEF Makers (Jean Bedini): Toronto 9-14, Buffalo 16-21.

MONTE Carlo Girls (Tom Sullivan): Chgo. 9-21.

PARISIAN Beauties (Sim Williams): N.Y.C. 2-14, Phila. 16-21.

PROGRESSIVE Girls (Jack Reid): Chgo. 2-14, Detroit 16-21.

QUEENS of Cabaret (Sutter and Leavitt): Detroit 9-14, Toronto 16-21.

RECTOR Girls (Morris Weinstock): Trenton 9-14, Phila. 16-21.

STARS of Burlesque (W. B. Bentley): Pittsburgh 9-14, Cleveland 16-21.

TANGO Girls (Chas. Taylor): Cleveland 9-14, Cinti. 16-21.

TRIP to Paris (Harry C. Lake): Boston 2-14, N.Y.C. 16-28.

MISCELLANEOUS

BINGHAM, Mr. and Mrs. Ralph: Lewisville, Tex., 11, Rockwell 12, Forney 13, Ladonia 14, Paris 16, Weleetka, Okla., 18, Okemah 19, Shawnee 20, Stroud 21, Cadiz, Ky., 23, Seymour, Ind., 25.

DESLYS, Gaby: Indianapolis 9, Toledo 10, 11, Cleveland 12-14.

LAUDER, Harry (Wm. Morris): Omaha 12.

LLOYD, Alice: Cleveland, 9-11.

TANGUAY, Eva: Chgo. 2—indef.

THURSTON, the Magician (Jack Jones): Chgo. 1-21, Grand Rapids, Mich., 23-28.

LETTER LIST

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WOMEN

Butterfield, Nellie. Edythe Black. Hazel Boone. Zoe Barnett. Mrs. Mollie Bryant. Mrs. Rose Bennett. Carrie Behr.

Cooper, Catherine. Virginia Clay. Alice Clark. Thelma Carlton. Blanche Cain. Marguerite Chaffee. Grace Cameron. Florence Carretto.

Dunwoodie, Marguerite. Marie De Becker. Lelia Davis. Margaret Drew.

Edwards, Madge.

Fletcher, Pauline. Louise Furlong. Maggie Fielding.

Griswold, Grace. Viola Garrick. Kitty Gilbert. Lillian Gordon.

Herbert, May. Jane Heston. Alice Hills. Alice Hudson. Leslie Hamilton. Leah Henry. Johnson, Genevieve.

Kirwin, Marguerite. Mrs. Fred Kiay.

Lockett, Edith. Muriel Langdon. Mrs. Willard Louis. Louise Lathrop. C. B. La Viere.

Mosby, Marion. Gertrude Mastil. Christie MacLean.

Parker, Edythe. Cora Proctor. Ruth Pearson. B. Purcell. Gwendolyn Piers.

Rae, Elsie. R. Robbins. Mrs. Jas. Reaney. Mrs. Richard Richards. Francesca Redding. Irene Reels. Louise Rial. Lotus Robb. Mrs. J. Richmond.

Sinclair, Ivy. Alice Simpson. Marie Stoddard. Florence Stone. Mary B. Smith. Mrs. Laura St. James.

Tower, Silence. Adelaide Thurston.

Vernon, Dorothy. Adelaide Vernon. Beatrice Von Brunner. Wanda Von Poswik.

Washburn, Grace. Betty Wallace. Mary C. Wolfe. Margaret Whitely. Grace Wick.

MEN

Andrews, E. C.

Buffham, Elmer. W. H. Beavans. Jas. M. Brophy. Edw. Boring. W. W. Blair. Jim Brenner. D. E. Benn. Francis Byrne. Frank Buoman.

Coburn, Chas. D., H. N. Clugston. L. E. Conness. Walter Clayton. Joe Carter. Aubry B. Carr. A. R. Celcis.

Dolbin, Will H. Jno. Dunne. Jack Davis. Wm. Dillon.

Elmer, Harry. Jack Ellis. E. P. Evers. Bobby Edgar. Edwin Emery.

Foster, Franklin. Edward Foxcroft. Eddie Foyer. E. P. Fletcher.

Gray, Thos., Chas. Garvin. R. L. Giffen.

Harris, Hamilton. Howell Hansell. Milton Hyatt. Jas. Hester.

Jackson, Harry. Leslie Jones. Rupert Julian.

Kendrick, Frank. Sam Korn. Chas. Krause. Lewis J. Kinney. Jno. Kellerd.

Le Soir, Geo., Casper Leveen. Jno. Lyons.

Malchien, Richard. Edwin Middleton. Chas. Morgan. Lee Miller. Jno. Manser. Gaston Mervale. Jack Milton. Jno. Munending. Andy Mackay. Robt. Martin. Edw. Macklyn. Leon McReynolds. Jno. McKee. A. MacQuarrie. Ancyn McNulty.

Pruette, Le Roy. Matthew Purcell. U. P. Plummer. Douglas Paterson. Jno. Powers. Harry Pemberton.

Ronan, Sam. J. B. Rickets. David Rogers. Bennie Rogers. Jno. G. Rae. M. Rice. Arthur Rankin. Walter Richardson.

Sheldon, Arthur. Howard Sinclair. Jas. F. Sullivan. Frederick Seaton. Harry Sherwood. Roy Sydney. C. G. Stone.

Terry, Leonard. H. W. Taylor. Richard Thornton. Wm. T. Taylor. Chas. A. Taylor. E. P. Thompson. Chas. G. Tefft.

Usher, Jack.

Van Rensselaer, F.. Chas. Van Slycke.

Walden, Homer. Harold Webster. N. S. Woods. Julius Wright. Ernest Warde. Theodore Wilde. Harry West. Morgan Wallace.

GOSSIP

Joseph Santley, at present in the midst of a very successful engagement at the new Cort Theater, Boston, spends his week-ends in New York, leaving after the performance Saturday evenings and returning in time for the half-hour call Monday evenings. He can be seen any pleasant Sunday afternoon speeding up Riverside Drive in Philip Bartholomae's town car, chatting with the author of When Dreams Come True.

Lillian Rhodes, leading woman in H. H. Frazee's Fine Feathers' road company, will be at liberty when that organization closes its season on Feb. 21. Miss Rhodes is known as one of our ablest young leading women, with a record of power and distinctive attractiveness in many diversified roles. She never fails to achieve immediate popularity wherever she appears.

Margaret Anglin in her Shakespearean repertory was to have followed Joseph Santley's engagement at the Cort Theater, Boston, Feb. 16, but this has now been changed and When Dreams Come True will doubtless remain for many weeks. May Vokes, Amelia Summerville, Dorothy Maynard and others of Mr. Santley's company have engaged apartments and are prepared to locate in Boston in a very comfortable manner until the next "call" is posted.

George H. Huber, for many years proprietor of Huber's Museum in this city, sailed Jan. 3 on the United Fruit Company steamer Zacapa, for Panama, where he may engage in the theatrical business.

Miss Carol Warren has been transferred to the Western company appearing in Stop Thief. The company is playing to good business, and is routed till the middle of April.

If Marion Forbes (stage name unknown), who, when last heard of, appeared in Tilly's Nightmare, will communicate with Percy G. Forbes, Blythewood Avenue, Worcester, Mass., she will hear much of interest to her.

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VAUDEVILLE

Tangoing Through the Week's Variety Bills

SALLIE FISHER,
In the Charming Crinoline Number of Her New Vocal Offering.

ONE-TWO-THREE-DIP! All the vaudeville reviewers are learning the tango, now that the theaters are introducing dancing intermissions in their variety bills. Time was when a mere pencil constituted the expense of a vaudeville critic, but now, with tango shoes, tango gloves and the other custume necessities of a fullfledged tangorist, it's a strenuous life!

Last week the Fifth Avenue Theater offered the innovation of a tango period in the middle of the programme, the audience adjourning to the lobby to hesitate, maxixe and otherwise enjoy itself. The action of the heartless fire department officials prohibited the period during most of the week, however. Until the theater made some necessary changes, the dancers had to confine themselves to their seats and a motion picture film.

The Gliding O'Mearas, second only to Maurice and Florence Walton, are our foremost exponents of the modern terpsichorean art. The O'Mearas dance with delightful ease and grace, while Maurice and Miss Walton put more refinement and distinction into their graceful work than any team in vaudeville.

At the Fifth Avenue the O'Mearas started the theatergoers' feet tingling just before the tango period. They waltzed, did a whirling whirlwind prance and a lively Texas trot in rapid succession and with surprising ease.

A. Baldwin Sloane and Grace Field gave their idea of ballroom dancing at the Victoria. Mr. Sloane has considerable reputation as a composer and Miss Field has been seen in musical comedy. Recently they have appeared in a New York restaurant cabaret.

The two presented three dances, the best of which was the closing number, a sort of flirtation tango. Both were plainly nervous and Miss Field did not appear to good advantage in a black gown. In fact, the offering lacked finish. A colored orchestra, in which a bass drum and a cowbell were featured, made a noisy background.

The tango hasn't seriously entered Laddie Cliff's act, which has been considerably changed since an early season hearing.

Cliff enters, attired as an Eaton schoolboy, singing and dancing "All for Father's Sake." He then gives his humorous recital, "That's How They Sat on the Tack," depicting the experiences of a practical joker's victims who seat themselves thoughtlessly on a park bench. The general result is a brief tango minus the hesitation movements. Cliff injects a lot of broad English humor into the song.

He returns with a dance number and finishes with a recitation, Robert Serviss's "The Quitter." Cliff does rather well with the recitation, and while at first it doesn't quite seem to fit his personality, it shows that Cliff is trying to be more than a boy comedian.

Anyway, he is the best eccentric dancer in the varieties.

The Seven Bracks offered their really remarkable tumbling and Risley turn, keyed to a dazzling speed, at the Victoria.

Ethel Green is broadening out her act, which hitherto has been of a mild type. She now appears in plaid short skirts to tell, with several sly childish innuendoes, of the "old fashioned kid." Miss Green isn't the type to do a "kid" number, nor is she suited to the blue song. Miss Green has another weak number in her repertoire, a plaint with the refrain "the chairs in the parlor will miss you."

Neil McKinley is a single songster. He runs about the stage with eccentric gestures, in approved "nut comedian" style, and gives his songs with a lot of vocal vigor, accent being on vigor. He offers "Get Out and Get Under," examining the footlights to vividly show the troubles of a motorist; presents "Lazy Mary," and sings from a stepladder "Do You Take This Woman for Your Lawful Wife?" A grotesque bridal couple poses below. It isn't pleasant, at least to some people, to see a person unfamiliar to the stage used as the butt of a song. The melody isn't worth while, anyway.

Old fashioned melodrama, with soliloquies, star speeches and creaky situations describes The Countess Nadine, Joseph A. Goldin's playlet in which Blanche Walsh returned to New York at the Palace. It is decidedly ancient—of the pre-tango period.

The Countess Nadine had followed the murderer of her husband across the continent, fascinating him into falling in love with her. Her vengeance is about to be achieved, for she has persuaded the man to cross the frontier back into Russia. The trap is laid when the murderer, Paul Orloff, secretly gains entrance to the countess's room, disguised as a nun. He tells his story and the woman begins to realize that she herself has come to care for the man, despite his crime. His wife had been unfaithful to him; Orloff had followed and killed the wrecker of his home—the countess's husband.

The countess is about to aid Orloff's escape when the police burst into the room and he is led away. But there is a scoundrelly colonel in command. He is fascinated by the countess's "lovely self" and writes an order of release for Orloff—to be delivered next day. The countess, however, drugs the officer and escapes with the order.

The whole thing seems unreal. The dialogue itself is stilted. "You are the sunlight of my love," remarks Orloff to the countess. "My other love was as a glowworm." In fact, The Countess Nadine doesn't once ring true.

Outside of the uniforms, the atmosphere of Russia is lacking. The acting does not aid. The role of the countess was too artificial for even Miss Walsh's art.

James B. Carson is consistently amusing as the proprietor of the cloak and suit company, a Montague Glass sort of character, in Jesse L. Lasky's The Redheads.

The William Le Baron-Robert Hood Bowers musical comedy fluctuates in interest. It has at least a few funny lines and one or two interesting musical numbers, while the chorus girls wear some very attractive "creations." At the same time a curious affectation runs through the act. The young women assume the debutante slouch at every pause in the tangos and songs. Eleanor Sutter is artificial as the red-headed runaway heiress who secures a position as a model and starts the complications. Dorothea Sadlier plays the lady detective, on the trail of the heiress, in a keenly affected manner. Curiously, her characterization is well sustained in this vein and seems to have a reason for being. Anyway, the lady sleuth's slit skirt arrests attention.

The glimpse of the models in white negligee isn't attractive, although it is probably supposed to be daring. At least, it gives nine undress glimpses of the debutante slouch in action at one time.

But, in the main, The Redheads is entertaining.

The Chieftain Caupolican sang three songs at the Palace and talked between numbers. He appears in buckskins, a blanket over his shoulder, and wearing a typical redskin headdress of feathers. His offering is a novel one and held the audience's interest.

FREDERICK JAMES SMITH.

Gould and Marsden, N. Y.

MLLE. DAZIE,
Coming to the Palace on March 16 in Barrie's Fantasy, "Pantaloon."

A WEE BIT O' A CHAT WI' NEIL KENYON

White, N. Y.

NEIL KENYON.

From Touring Scotland as the "Boxing Earl," Taking on all Comers, to Famous Comedian

THERE is something in Neil Kenyon's smile which instantly wins an audience. One feels that here—beneath the kindly smile—is honesty, sincerity, and sympathy. A smile, we are told, is just the real self breaking through.

Kenyon has seen every side of life and he understands his audiences. He has succeeded alone and unaided, fighting his way up every rung of the ladder.

Kenyon was born in Scotland on the Clyde, and his clan is the Mackinnon, originally the Clan Fingon. Kenyon comes of a clan of fighters, his ancestors helping to make the history of Scotland and England from the Battle of Dundee in A. D. 830 down through the centuries to the Indian mutiny. The clan has furnished men who have won a notable place in every walk of life—from the battlefield to the pulpit and the world of industry.

Kenyon's people, being Highlanders on both sides, were averse to his following the stage as a career. He was determined and, although he knew he could get no help from his family, he worked his way in minor companies until the failure of a piece called Satan's Slave left the company stranded in Galway. With help resulting from a benefit arranged by the town folk, Kenyon and a fellow player journeyed to Dublin. They had 6 shillings between them—sufficient for one fare home—so they tossed for the fund. Kenyon lost. "I stood on the wharf with a bursting heart and 6 pennies in my pocket, which he left me, and watched the vessel sail down the Liffy."

Facing starvation, Kenyon finally was forced to telegraph home. Five pounds sterling came in response. His father met him at the station and simply remarked:

"Neil, ye'll not go back on the stage."

The young man promised—and he meant it. But in four months he started out once more.

These early days had many dark sides. "I did everything," remarked Kenyon reminiscently in telling of his experiences, "everything but sponge upon my friends."

"I was tauter for a mug faker—that's pretty low in our social scale. That is, I was what you would call the 'barker' for a photographer on the sands at ocean bathing resorts.

"I played Dick Turpin in a ghost show through Scotland. Ghost shows are unknown over here, I suppose. The stage is arranged with an 'oven' beneath, where the footlights are usually located. The actors perform in the 'oven'——out of sight of the audience—but a slanting mirror upon the stage reflects the pantomime.

"Then I toured northern England provinces as the 'Boxing Earl.' In evening dress I took on all comers at ten stone, a prize being the lure for any one who could defeat me. It was a terrific tax upon me, for fighting husky workers and farmers who had no scientific knowledge of using their hands was the hardest kind of thing. I had to give it up. For a time I was a sailor.

"But my life had its brighter sides, too. I was twelve years on the dramatic stage before going into the music halls. I have been in variety for a little over six years. I have played with Sir Henry Irving, Osmond Tearle, who appeared at Wallack's in the 80s; Edward Compton, best known in America for his playing of Romeo to Adelaide Neilson's Juliet, and with Wilson Barrett in The Sign of the Cross, The Daughter of Babylon, and other dramas. For two years I was principal comedian at the Drury Lane in London, and I have been twice given the honor of playing by royal command, the greatest distinction in the English stage world."

Kenyon tells many interesting little stories of his travels. "After playing through the northern territory of Australia, No Man's Land and Solomon's Land, we touched at New Guinea. It was very hot and I wore my coolest garment, a kilt. Curiously the garb of the natives is somewhat similar—a kind of kilt of cocoanut fiber. The natives were surprised and impressed with my plaid kilts. They apparently thought that I was a distinguished visitor and accorded me unusual honors. But the kilt nearly cost me dearly. Just as I was to leave, one of the chieftains presented me with a little native baby. That was considered a supreme honor, and I had a difficult time evading the unusual present."

Kenyon likes to tell one of his first experiences on the stage. "I was playing the small part of a sheriff's officer in a play called Robert Burns, then being given in Edinburgh. My sole duty was to hand the actor, who played the poet, a summons for back rent. On one of the first nights of the engagement the players planned to upset me in my one line.

"So, when I said, 'In the king's name I serve you with this summons,' as impressively as I knew how, he responded quickly by asking, 'Where did you get it?'

"I was surprised and exclaimed, 'From the property man.' That ended the act and nearly finished my career as a player."

Kenyon is keenly appreciative of the reception accorded him in America. "I wish that it were possible for me to express how deeply I feel the warm-hearted welcome given me in America by both playgoers and newspapers," he says. "It has been a wonderful experience."

White, N. Y.

MR. KENYON
In His Study of a Scotch "Caddie."

ARTISTS GOING ABROAD

May Forcey Announces Important American Entertainers Booked for England

Miss May Forcey, New York personal representative of Will Collins, announces a number of important bookings of American artists abroad.

Jesse Lasky's The Trained Nurses, with the present cast, will go to London in April.

Willa Holt Wakefield will go to England later than originally planned and will open late in the year in London.

Arrangements have been completed to have George Hagen introduce some striking fire effects in London productions. He will stage an effect to be called The Fireman's Christmas Eve for the next Christmas revue of the Olympia in Liverpool.

Following his tour of the Orpheum time, Ben Deeley and company will go to England. Deeley will close in June, and will probably open abroad in August.

Neptune's Garden has been signed as a feature for the London Palace for the Summer of 1915.

Josie Heather will return to England for a special season. Warner and White will begin a tour of the Moss Empires late this month. Matthews and Shayne go abroad in April.

Thea Lightner and Dolly Jordan—"Two Girls and a Piano"—go to England late in the Spring. Moore and Young open in May. Doherty and Jordan will open on the Moss Empires in March. Trovato goes to London in July.

Maye and Addis will open on the Empires in October. Jack Conly and Margaret Webb wil open about the same time. Hanlon and Clifton go over in September. Barnes and Robinson cross two months later.

Lasky's Three Types, the Four Bards, and Three Alexs have been booked by Mr. Collins.

NEW WOOLF SKETCH FOR NEW YORK

The Last of the Quakers, Edgar Allan Woolf's latest playlet for Hermine Shone, will have a New York hearing at the Bronx Theater next week.

According to advance reports, the playlet has been going nicely at its tryouts on tour. The action is based on the near-gay experiences of a simple Quaker girl in Philadelphia.

JOAN SAWYER COMING TO PALACE

With vaudeville still in the grasp of the tango craze, William Raymond Sill announces the special engagement of Joan Sawyer, who will headline the Palace bill during the week of March 16.

Virginia Harned will be one of the headliners of the bill and Trixie Friganza will also appear during the same week.

Gertrude Hoffman will bring her revue to the Palace within a few weeks.

NEWS OF THE VARIETY WORLD; CECILIA WRIGHT'S SUCCESS

E. F. Albee Announces New Two-a-Day House for Brooklyn—Ryan and Lee Popular

By WALTER J. KINGSLEY.

LIANE CARRERA NIGHT at the Paradis de Danse was an emphatic success. A great number of well-known theatrical people turned out in honor of the young headliner, who had the time of her life. Mamma Anna Held sent a long telegram of congratulation, and wine flowed muchly. Abe Levy, Miss Carrera's manager, dispensed Tiffany water until the supply ran out.

Cecilia Wright, the adopted "Daughter of the Navy," who made her vaudeville debut at the Palace a few weeks ago, has been booked solid by the United, with the Orpheum Circuit to follow. Miss Wright will open as a single at Shea's, Buffalo, on the 16th. This charming English girl has made a host of friends during her short stay in this country, and a very successful tour of the "big time" houses is assured her.

The pass grafters are finding it harder to break into the Keith houses. Complimentary tickets have never been plentiful in big time vaudeville, and since their abuse by agents and others, "paper," except for the press, is practically a thing of the past. The legitimate producers are also finding it to their interest to shut down on passes.

Ryan and Lee continue to "stop the show" in every theater they play. This act has made the most sensational hit of the season. From being unknown, they sprang into fame with their first performance at the Colonial. Now they are sought by musical-comedy producers and by managers who appreciate original personalities of unusual attractiveness. This team "has a way of going about its work" that is irresistible.

Vaudeville's famous dancing club, the Fortnight, is to be incorporated. The majority of the incorporators are associated with the two-a-day and all the headliners are eager to join. The dances given by the club are easily among the most enjoyable in New York. The pioneer club, the Sixty, is flourishing mightily and is celebrated from Coast to Coast. Like everything J. John Rumsey administers, it is a success.

B. F. Keith is about to appoint an inspector of animal acts in his theaters. His idea is to have all birds and animals properly housed, fed and humanely treated. At present every Keith manager has explicit orders to insist upon kindness on the part of animal trainers and the quarters provided in the Keith theaters are uniformly excellent. However, an inspector of animal acts will possibly work much good.

A young man is writing a four-page pamphlet about a famous snowman which will reveal more cold-blooded heartlessness and atrocious villainy on the part of the exceptionally well-known manager than any one who does not know him intimately would ever credit to a single human being. Such perfidy in the family relation and such utter inhumanity as this little exposé will outline disgraces humanity. The worst of it is that it's all true.

E. F. Albee, representing B. F. Keith, signed contracts last week calling for the immediate construction of a new vaudeville theater, seating 2,500 people, on Bedford Avenue, Brooklyn, with the entrance running through to Fulton Street. W. W. McElfatrick has drawn the plans, which call for a two-a-day house of unusual magnificence. The new Keith house will open the first week of October next.

The Prospect Theater, seating 3,000 people, which Mr. Keith is hurrying to completion on Eighth and Ninth streets, Brooklyn, just off Fifth Avenue, will be open late in the Spring. This will also be a costly structure embodying every device of modern technique in playhouse building.

Mr. Keith's new Madison Theater, adjoining his Bushwick Theater, will open its doors to the public on May 31. Mr. Keith will thus have three new theaters in Brooklyn by Oct. 1 next. Two will be of the largest and costliest modern type, while the third, the Madison, will be a smaller house, but at the same time of the most expensive construction.

BELLE GOLD IN BLACK-FACE ACT

Belle Gold is to appear in vaudeville for a few weeks previous to going into a new musical comedy which starts rehearsals in April.

Miss Gold, who has just recovered from a serious illness, has a blackface monologue by Tommy J. Gray. Miss Gold will appear in the same make-up she used in The Ham Tree, in which she was seen with McIntyre and Heath for three years under Klaw & Erlanger's direction.

BAIRD IN "BEAUTIES"

Change in Principals of Latest Jesse L. Lasky Production, Coming to Palace Monday

The new Jesse L. Lasky offering, The Beauties, comes to the Colonial on Monday with a considerably changed cast. Stewart Baird, last seen in Iole, is now featured in the act, and Lora Lieb, who was at the Palace with Sam Bernard, Miss Patsy O'Brien, and W. J. McCarthy, have prominent roles. Wilbur Mack, Nella Walker, and several others who were with The Beauties when it opened at New Haven are now out of the cast.

Mr. Baird will have the role of the artist, Harrison Dana, who has been made the foremost character in the musical comedy. Miss Lieb will play the American girl; Miss O'Brien is now cast as the adventuress, and Mr. McCarthy is playing the comedy role of an Englishman.

Previous to his appearance in Iole, Mr. Baird was seen in The Man with Three Wives, with Mrs. Fiske, and in the productions of the New Theater under Winthrop Ames' direction. Mr. Lasky expects that Mr. Baird will score an unusual success in vaudeville owing to his unusual training on both the legitimate and musical comedy stage.

The Beauties is said to offer some remarkable costuming effects. The action is built around the efforts of an artist to secure a representative type of beauty from each country. The musical comedy reveals the evolution of the girls from steerage arrivals to Broadway favorites.

ANGELO PATRICOLO IN VAUDEVILLE

Signor Angelo Patricolo, the Italian pianist, will shortly be seen in vaudeville under Alf T. Wilton's direction.

Signor Patricolo has appeared on the continental and American concert stage and in vaudeville for a short time with marked success, and his re-entry into the varieties will be watched with interest.

W. C. FIELDS IN MUSICAL COMEDY

W. C. Fields will temporarily leave vaudeville in September, when he opens in New York in a Charles Dillingham production.

Fields, who is now playing at the Empire, Johannesburg, South Africa, was booked for the production by M. S. Bentham.

MISS DUNN RETURNING IN MAY

Emma Dunn will return to vaudeville under M. S. Bentham's direction in May. Miss Dunn will be seen in New York and possibly London.

The playlet, The Baby, by John Stokes, will be the vehicle.

JOHN L. SULLIVAN AT VICTORIA

John L. Sullivan will appear at the Victoria during the week of Feb. 23.

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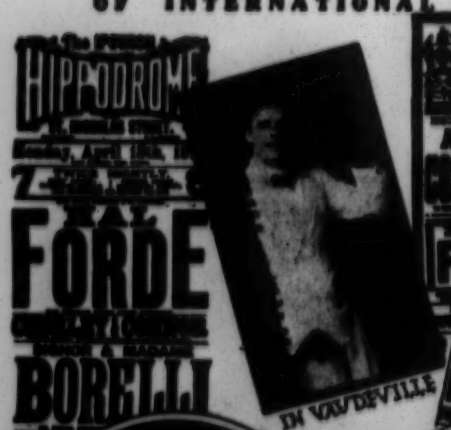

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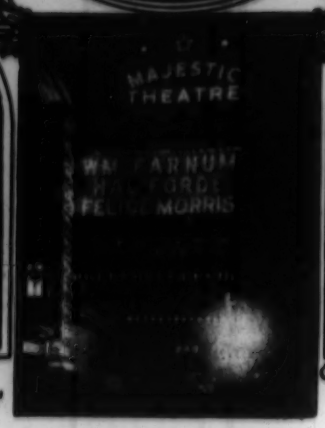

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MISS GLASER'S NEW ACT

To Open in Operetta by Raymond Peck and Edgar Allan Woolf

Lulu Glaser will reopen in vaudeville next week in a new operetta by Raymond Peck, who wrote Miss Glaser's successful vehicle, First Love, and Edgar Allan Woolf.

Al. T. Wilton is directing the booking arrangements.

LALOR IN VAUDEVILLE

Comedian, Last Seen in "Iole," Entering Two-a-Day in Musical Skit

Frank Lalor is the latest legitimate star to enter vaudeville. Mr. Lalor was last seen in the short-lived Iole at the Longacre Theater, and previously enjoyed unusual success in The Pink Lady.

Mr. Lalor has secured a one-act comedy in which he will be assisted by four players. The offering will open shortly under Alf T. Wilton's direction.

Hilda Thomas and Lou Hall are touring the Middle West in The Substitute.

ELECTRIC SIGN, PALACE THEATRE, NEW YORK, WEEK OF FEBRUARY 2nd, 1914

Photo by White, N. Y.

I have placed the name of my ancester—Caupolican, the most glorious aboriginal American—upon one of the highest pinnacles in the greatest American city.

I HAVE NOT LIVED IN VAIN!!

EMILE BARRANGON,
THE CHIEFTAIN CAUPOLICAN.

ACROBATS MARRY AT FT. DODGE

Ft. Dodge, Ia., Feb. 10.—Reyber Oleson and Isabelle K. Burke, members of the Le Valle Troupe of acrobats which appeared at the Princess Theater recently, were married by Justice of the Peace Magouan on Tuesday, Jan. 27.

LILLIAN M. RANKIN.

Bud Fisher, the New York *American* comic artist, is now being booked by the Pat Casey Agency.

The London Tivoli ended its career on Feb. 7. Albert Chevalier, who appeared at the first performance of the Tivoli in July, 1891, appeared on the closing programme.

ETHEL LEVEY'S LONDON POPULARITY

Ethel Levey will shortly have the leading role in a special performance in London of a play by Laurence Irving.

Miss Levey, who has just scored in the London Hippodrome revue, informs M. S. Bentham that she has had the distinction of being offered a record salary—for France—by a Paris manager. He offered a season of twelve weeks, nine performances a week, at $100 per performance.

Miss Levey is taking an active part in London social life. She was recently elected a member of the Pioneer Players, founded by Ellen Terry.

Little Georgette Cohan is at school at Eastbourne-by-the-Sea.

S. AND C. IN WASHINGTON

WASHINGTON, Feb. 10 (*Special*).—More changes than name are contemplated at the Academy Theater as the result of the recent deal whereby it will pass under new management. It is said the contemplated improvements will cost $25,000 and include a new entrance to the theater on Ninth Street. Under its vaudeville régime it will be known as the Orpheum and its bookings will be those of the Sullivan and Considine Circuit.

Dick Crollius is appearing in Fred J. Beaman's The Tout's Temptation, under the direction of the Pat Casey producing department.

COMING HEADLINERS

Week of Feb. 16.—Palace, Joan Sawyer; Colonial, The Beauties, Fannie Brice, Minnie Dupree and company; Fifth Avenue, *Cavalleria Rusticana*; Alhambra, Cross and Josephine, Bert Williams; Victoria, Emma Carus, Eva Davenport and company; Bronx, Marquard and Seeley, *Arcadia*; Bushwick, Louis Mann and company, Mary Elizabeth; Orpheum, Valeska Suratt and company, Claude Gillingwater and company.

Week of Feb. 23.—Colonial, Anna Held; Fifth Avenue, Howard and McCane; Victoria, Victor Moore and Emma Littlefield; Alhambra, Carl Eugene Troupe; Bronx, Louis Mann and company, Lydia Barry; Bushwick, *The Purple Lady*; Orpheum, Virginia Harned and company.

NEW CARTOON SKETCH

Joseph Hart to Produce Sketch Built About Tad's "Silk Hat Harry"

Silk Hat Harry, the gay Judge Rummhauser, and the other characters of Tad's comic series in the *Evening Journal* are entering vaudeville.

Joseph Hart has accepted a sketch written about the well-known cartoon creations, and the act will go into rehearsal shortly.

"NEW PERSIAN GARDEN"

Louis Simon Opens for Eight Weeks—Later Booked for London by Will Collins

Louis Simon opened in The New Persian Garden, by Edgar Allan Woolf, in Wilmington, on Monday.

Supporting Mr. Simon are Flavia Arcaro, Lillian Boardman, last seen with Gus Edwards's School Days, and Fred Lyons. Jack Mason has staged the dances.

The act will play seven or eight weeks in the East, after which Mr. Simon will take his company to London, booked by Will Collins. Mr. Simon will first offer The New Coachman, in England, following with The New Persian Garden.

PEDERSENS COMING TO AMERICA

The Pedersen Brothers are coming to America, opening at Keith's in Boston on March 9. Last week Alf T. Wilton received a cablegram, requesting him to arrange for an American season of seven weeks. Within two hours he cabled back that bookings had been arranged. After the Boston appearance, the Pedersen Brothers will play the New York houses.

TO OFFER MARION SHORT'S PLAYLET

Gladys Alexandria, last seen in Broadway Love, has secured a dramatic playlet by Marion Short, one of the authors of A Grand Army Man, played by David Warfield.

Miss Alexandria will be seen in New York shortly.

MORRIS CRONIN BOOKED SOLID

Morris Cronin and his Merry Men, offering a novelty juggling act, have been routed solid over the V. B. O. time for the balance of the present season. Alf T. Wilton has charge of the bookings.

ERNIE AND ERNIE BOOKED SOLID

Ernie and Ernie have been booked solid to June. They open on Orpheum time in August.

HAS ENGLISH PLAYLET

"Cissie" Fitzgerald Returning to New York Stage in Sketch by British Playwright

"Cissie" Fitzgerald, one time a famous gaiety girl in New York and widely popular for her singing of a song called "Cissie Fitzgerald's Wink," will soon be seen in vaudeville, as was exclusively told in THE MIRROR recently.

Miss Fitzgerald has secured an English playlet by a prominent playwright, and is now having the sketch adapted for American vaudeville. The playlet will soon have a metropolitan hearing, and New York will have a chance to welcome Miss Fitzgerald back again.

TO APPEAR AS SINGLE

Gertrude Vanderbilt Preparing New Act with Exclusive Songs—Soon for New York

Gertrude Vanderbilt has changed her plans of presenting herself in an elaborate act assisted by fourteen boys, and she is now preparing a single act.

Miss Vanderbilt will have exclusive songs, and will shortly be seen in the New York houses. Miss Vanderbilt has been appearing with George Moore for several seasons.

DE SERRIS POSING ACT ROUTED

Henrietta De Serris and her models have been given extensive bookings in the big houses of the Middle West. The De Serris offering, the most notable posing act seen in American vaudeville, scored recently at the Palace.

The De Serris act is this week a feature of the Chicago Palace bill, with the Hippodrome, Cleveland, and the Majestic, Chicago, to follow.

"FUTURIST BELLES" COMING MARCH 23

The Futurist Belles, the elaborate new girl act which has been creating so much comment, will open on Proctor time on Monday.

The offering, under the direction of F. W. Stoker, comes to the Fifth Avenue on March 23.

Startling costuming, it is said, will make the act one of the most talked-about offerings of the season.

MISS WALSH IN SOUTHERN CITIES

Following her appearance at the Palace last week in The Countess Nadine, Blanche Walsh was booked for five weeks in the South by Alf T. Wilton. Next week Miss Walsh plays Atlanta, with Knoxville, Birmingham, Richmond, and Norfolk to follow.

TRAVILLA BROTHERS RETURN

The Three Travilla Brothers and their diving seals have returned from a successful European season, and open shortly on United time under Alf T. Wilton's direction.

GORDON ELDRED TO OPEN SOON

Gordon Eldred and company have returned from Europe and open in the V. B. O. houses in a few weeks. Booking arrangements are being made by Alf T. Wilton.

WILLIAM WARD MARRIED

SYRACUSE, Feb. 10 (*Special*).—William J. Ward, star of Gus Edwards's Matinee Girls, was married on Feb. 2 to Sara M. Ferguson, of Hartford, Conn.

E. A. BRIDGMAN.

NEIL KENYON

Scottish Comedy Characters

Specially Engaged by Eva Tanguay

American Music Hall, Chicago

JACK E. GARDNER

THIS WEEK ORPHEUM, KNOXVILLE, TENN.
WEEK FEBRUARY 23rd, FORSYTHE, ATLANTA, GA.

Sam AND Kitty Morton

Back to Where They Started — Direction Tom Fitzpatrick

FOSTER BALL and WEST FORD

"SINCE THE DAYS OF '61"

Direction MAX HART

HARTFORD——Week February 16th——MONTREAL

Vaudeville's Greatest Sensation

Mercedes

VIOLINSKY

"The wizard of the Violin and Piano"

Direction FRANK BOHM

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABBOTT, Tilly, and Partner: Orph., Kansas City; Orph., Omaha, 15-21.

ABELES, Edward, Co.: Poli's, Springfield; Keith's, Columbus, 16-21.

ACT Beautiful: Forsythe, Atlanta, 23-28.

ADAMS, Mabel, Co.: Orph., Kansas City; Orph., Des Moines, 15-21.

ADELAIDE and J. J. Hughes: Victoria, N.Y.C.; Jardin de Danse, N.Y.C., 2—Indef.

AHEARN, Charles, Troupe: Alhambra, N.Y.C.; Bronx, N.Y.C., 16-21; Orph., B'klyn, 23-28.

ALEX Three: Temple, Hamilton, Can.

ALEXANDER Brothers: Forsythe, Atlanta; Lyric, Birmingham, 16-21; Lyric, Richmond, 23-28.

ALLEN, Minnie: Shubert's, Utica, N. Y., 23-28.

ALPHA Sextette: Pantages, Salt Lake City; Pantages, Ogden, 15-21; Pantages, Denver, 22-28.

ALPINE Troupe: Keith's, Bangor, Me.; Keith's, Portland, 16-21; Orph., B'klyn, 23-28.

AMERICAN Dancers: Bushwick, B'klyn, 16-21; Bronx, N.Y.C., 23-28.

AMETA, Mlle.: Victoria, N.Y.C.

ANDERSON and Burt: Orph., Allentown, Pa.

ANGER, Lon: Orph., Salt Lake City; Orph., Denver, 15-21.

ANITA: Victoria, N.Y.C.

ANSON, Captain: Keith's, Toledo; Keith's, Indianapolis, 16-21.

APDALE'S Circus: Colonial, Norfolk.

ARCADIA: Orph., B'klyn; Bronx, N.Y.C., 16-21; Orph., Allentown, Pa., 23-28.

ARDATH, Fred J., Co.: Poli's, Hartford; Colonial, Norfolk, 16-21.

ARMSTRONG and Clark: Orph., Memphis; Orph., New Orleans, 15-21.

ARMSTRONG and Ford: Orph., Vancouver, 15-21.

ARTHURS, Three: Poli's, Scranton; Poli's, Springfield, 16-21; Keith's, Prov., 23-28.

ASAHI Japs: Poli's, New Haven; Victoria, N.Y.C., 16-21.

ANAKI: Orph., Minneapolis.

ASHLEY, Lillian: Keith's, Cincinnati.

ASHLYN, Belle: Orph., Kansas City; Orph., Des Moines, 15-21.

AUSTINS, Tossing: Orph., Savannah, 16-18; Orph., Charleston, 19-21; Orph., Jacksonville, 23-28.

AUSTRALIAN Boy Scouts: Orph., Montreal, 16-21; Dominion, Ottawa, 23-28.

AVOLOS, Four: Fifth Ave., N.Y.C., 16-21.

AVON Comedy Four: Hipp., Cleveland; Keith's, Toledo, 16-21.

AXTELLE, Hopkins, Co.: Victoria, N.Y.C.

AZARD Brothers: Temple, Rochester; Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.

BAKER, Belle: Poli's, Hartford, 16-21; Poli's, New Haven, 23-28.

BALL and West: Poli's, Hartford; Orph., Montreal, 16-21.

BALL, Rae Elinora: Lyric, Birmingham, 16-21; Forsythe, Atlanta, 23-28.

BALLET Classique: Palace, N.Y.C.

BANKOFF and Girlie: Keith's, Indianapolis, 16-21.

"BARBAROUS Mexico": Alhambra, N.Y.C.

BARBOUR, Nina: Orph., Vancouver; Orph., Seattle, 16-21.

BARDS, Four: Keith's, Phila.; Colonial, N.Y.C., 16-21; Lyric, Richmond, 23-28.

BARKER, Ethel Mae: Poli's, Hartford.

BARNARD, Sophye: Orph., Salt Lake City; Orph., Denver, 15-21.

BARNES, Gertrude: Orph., 'Frisco, 8-21.

BARNES, Stuart: Orph., Des Moines; Orph., Sioux City, 15-21.

BARRY and Wolford: Temple, Rochester, 16-21.

BARRY, Mr. and Mrs. Jimmy: Orph., Montreal; Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.

BARRY, Lydia: Victoria, N.Y.C., 16-21; Bronx, N.Y.C., 23-28.

BARTH, Lee: Keith's, Louisville, 16-21; Columbia, Grand Rapids, 23-28.

BARTO and Clark: Hudson, Union Hill, N. J.

BARTOS, Three: Grand, Syracuse.

BATES, Blanche: Palace, N.Y.C.; Grand, Pittsburgh, 23-28.

BEAUMONT and Arnold: Keith's, Phila.; Orph., Harrisburg, 16-21; Colonial, Norfolk, 23-28.

"BEAUTY Is Only Skin Deep": Keith's, Boston.

BEAUX Arts: Palace, Chgo.; Orph., Memphis, 15-21.

BERGER, Edgar: Palace, Chgo., 16-21.

BERGERE, Valerie: Maj., Milwaukee.

BERRA, Mabel: Poli's, Springfield.

BESSON, Mme., Co.: Dominion, Ottawa, Can., 16-21.

BEYER and Brother: Keith's, Wash.

BIG City Four: Bronx, N.Y.C.; Bushwick, B'klyn, 16-21; Keith's, Phila., 23-28.

BINNS, Binns and Binns: Orph., Seattle; Orph., Portland, 15-21.

BINNS and Burke: Keith's, Prov., 16-21.

BISPHAM, David: Orph., Duluth, 15-21.

BISON City Four: Keith's, Prov., 16-21.

BISSET and Evelyn: Victoria, N.Y.C.

BISSETT and Scott: Keith's, Cincinnati, 16-21; Keith's, Indianapolis, 23-28.

BLANCHE, Belle: Orph., Knoxville; Keith's, Louisville, 16-21.

BLANK Family: Maj., Milwaukee; Maj., Chgo., 15-21.

BLESSINGS, The: Orph., Winnipeg; Orph., Regina, 16, 17; Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.

BOGANY Troupe: Victoria, N.Y.C.; Keith's, Phila., 16-21.

BOHEMIANS, Three: Hipp., Cleveland; Keith's, Cincinnati, 16-21.

BORDON and Shannon: Fifth Ave., N.Y.C.

BOUDINI Brothers: Orph., Salt Lake City; Orph., Denver, 15-21.

BOWERS, Fred: Keith's, Boston.

BOWMAN Brothers: Poli's, New Haven.

BRADNER and Derrick: Orph., Knoxville; Colonial, Norfolk, 16-21.

BRADS, The: Orph., Kansas City; Orph., Omaha, 15-21.

BREEN, Harry: Fifth Ave., N.Y.C.

BRICE, Fannie: Colonial, N.Y.C., 16-21.

BRONSON and Baldwin: Shea's, Buffalo; Shea's, Toronto, 16-21; Poli's, New Haven, 23-28.

BROOKS and Bowen: Victoria, N.Y.C., 16-21.

BROWN Brothers: Fifth Ave., N.Y.C., 16-21.

BRYAN and Bumper: Orph., Salt Lake City, 15-21.

BUCKLEY'S Animals: Orph., New Orleans; Forsythe, Atlanta, 16-21; Orph., Tampa, 23-28.

BURKE and Loraine: Proctor's, Newark; Fifth Ave., N.Y.C., 16-21.

BURKE, John and Mae: Colonial, Norfolk; Orph., Harrisburg, 16-21; Poli's, Scranton, 23-28.

BURLEY and Burley: Maryland, Balto.; Poli's, Scranton, 23-28.

BURNHAM and Irwin: Maryland, Balto., 16-21.

BURNS, Kilmar and Grady: Orph., Winnipeg; Orph., Regina, 16, 17; Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.

BYAL and Earle: Orph., Memphis.

CABARET Three: Bronx, N.Y.C., 16-21; Fifth Ave., N.Y.C., 23-28.

CAMERON and O'Connor: Orph., Vancouver, 15-21.

CANFIELD and Ashley: Keith's, Prov., 23-28.

CANTWELL and Walker: Keith's, Toledo; Garrick, Syracuse, 16-21.

CAPITOL City Four: Orph., Savannah, 16-18; Orph., Charleston, 19-21.

CAPTAINE, Electe: Orph., Seattle; Orph., Portland, 15-21.

CARLYLE and Romer: Orph., Vancouver; Orph., Seattle, 15-21.

CARRERA, Lisne: Poli's, Hartford, 16-21; Poli's, Springfield, 23-28.

CARRILLO, Leo: Orph., Oakland; Orph., 'Frisco, 15-21.

CARSON and Willard: Bronx, N.Y.C., 23-28.

CARTMEL and Harris: Victoria, N.Y.C., 16-21.

CARUS and Rastaff: Fifth Ave., N.Y.C.; Victoria, N.Y.C., 16-21.

CATALANE and Denny: Orph., Duluth; Orph., Winnipeg, 15-21.

CAUPOLICAN Chief: Alhambra, N.Y.C.; Keith's, Wash., 16-21; Orph., B'klyn, 23-28.

"CELLULOID Sara": Palace, N.Y.C.

CHADWICK Trio: Victoria, N.Y.C.; Poli's, Scranton, 16-21; Keith's, Prov., 23-28.

CHANDLER, Anna: Victoria, N.Y.C.

CHEBERT'S Manchurians: Orph., Duluth; Orph., Winnipeg, 15-21.

"CHEYENNE Days": Orph., Harrisburg, Pa.
CHIP and Marble: Maj., Chgo.
CHUNG Hwa Four: Orph., Minneapolis.
CHURCHILL, Burton, Co.: Keith's, Boston, 23-28.
CLARK and Hamilton: Maryland, Balto.; Maj., Milwaukee, 15-21.
CLARK and Verdi: Grand, Pittsburgh.
CLARK, Edward, Co.: Proctor's, Newark, 23-28.
CLAUDIUS and Scarlet: Orph., Bklyn, 16-21; Victoria, N.Y.C., 23-28.
CLAYTON, Bessie: Orph., Portland.
CLIFF, Laddie: Keith's, Boston; Keith's, Phila., 16-21; Lyric, Richmond, 23-28.
CLIFFORD, Kathleen: Bushwick, B'klyn.
CLINE, Maggie: Keith's, Boston, 16-21.
"CLOWNLAND": Keith's, Columbus, 16-21.
COLLEGIANS, Three: Maj., Chgo.
COLLINS and Hart: Orph., Vancouver; Orph., Seattle, 15-21.
COLLINS, Milt: Colonial, N.Y.C.
CONCHAS, Paul: Orph., Oakland; Orph., Sacramento, 15-18; Orph., Stockton, 19-21.
CONLEY and Webb: Orph., Oakland, 15-21.
CONLIN, Ray: Keith's, Prov.; Poli's, New Haven, 16-21.
CONLIN, Steel and Carr: Palace, Chgo., 15-21.
CONNELLY and Webb: Orph., Oakland.
CONROY and Models: Orph., Denver.
CONSUL and Betty: Orph., B'klyn; Keith's, Columbus, 16-21.
COOK, Joe: Colonial, Norfolk; Grand, Syracuse, 16-21; Victoria, N.Y.C., 23-28.
COOPER and Robinson: Columbia, Grand Rapids.
COOPER, Joe and Lew: Columbia, Grand Rapids; Orph., Knoxville, 16-21.
CORRELLI and Gillette: Orph., Salt Lake City; Orph., Denver, 15-21.
COTTER and Boldea: Poli's, Springfield; Poli's, Hartford, 16-21.
COURTISS, Cathrine, Co.: Orph., Minneapolis, 15-21.
COX, Ray: Keith's, Prov.; Keith's, Wash., 16-21; Maryland, Balto., 23-28.
CREIGHTON, Bertha, Co.: Orph., Harrisburg, Pa., 16-21.
CRESSY and Dayne: Keith's, Indianapolis; Keith's, Cinti., 16-21.
CRONIN, Morris, Co.: Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
CROSS and Josephine: Keith's, Wash.; Albambra, N.Y.C., 16-21; Keith's, Boston, 23-28.
CROUCH and Welch: Orph., Sioux City; Orph., St. Paul, 15-21.
CULLEN, James: Penn., Phila.
CUMMINGS and Gladding: Orph., Sacramento, 8-11; Orph., Stockton, 12-14.
CUTTYS, Three: Orph., Minneapolis; Orph., St. Paul, 15-21.
DAILEY Robert, Co.: Hipp., Cleveland; Keith's, Cinti., 16-21; Keith's, Louisville, 23-28.
DALE and Boyle: Keith's, Boston, 23-28.
DALY, Lucy, Co.: Orph., Knoxville, 16-21; Orph., Savannah, 23-25; Orph., Charleston 26-28.
DAMEREL, Geo., Co.: Orph., 'Frisco, 15-21.
DAMOND, Eugene: Orph., Des Moines, 15-21.
"DANCE Reveries": Orph., Memphis; Orph., New Orleans, 15-21.
DANIELS and Conrad: Shea's, Buffalo, 23-28.
DANCING Buzz, Three: Keith's, Phila, 23-28.
DARLING of Paris: Colonial, Norfolk.
DARROWS, The: Keith's, Phila., 16-21.
DAVENPORT Eva, Co.: Colonial, N.Y.C.; Victoria, N.Y.C., 16-21.
DAVIES, Revrie: Orph., Tacoma.
DAVIS Family: Hudson, Union Hill, N. J., 16-21.
DAY, Geo. W., Co.: Keith's, Boston, 16-21.
DAZIE, Mlle.: Orph., Omaha; Orph., Minneapolis, 15-21.
DEAGON, Arthur: Grand, Syracuse; Bronx, N.Y.C., 16-21.
DE COE, Harry: Bronx, N.Y.C.
DEELEY, Ben, Co.: Orph., St. Paul, 15-21.
DE LISLE, Jeruling: Hipp., Cleveland; Colonial, Grand Rapids, 16-21; Proctor's, Newark, 23-28.
DELMORE and Lee: Bushwick, B'klyn, 16-21.
DE MAR, Grace: Shubert's, Utica, N.Y., 16-21.
DEMAREST and Chabot: Orph., 'Frisco; Orph., Oakland, 15-21.
DE SCHELL, Dorothy: Shea's, Toronto; Poli's, Hartford, 23-28.
DE SERRIS, Henrietta: Hipp., Cleveland; Maj., Chicago, 16-21.
DEVEREAUX, Jack, Co.: Bronx, N.Y.C.
DE VINE and Williams: Columbia, Grand Rapids; Lyric, Richmond, 16-21.
DEVOIE Brothers: Orph., B'klyn; Victoria, N.Y.C., 16-21.
DE VORA, Three: Keith's, Toledo.
DIAMOND and Brennan: Proctor's, Newark, N. J.; Fifth Ave., N.Y.C., 16-21; Keith's, Phila., 23-28.
DICKINSON, "Rube": Temple, Rochester; Hipp., Cleveland, 16-21; Keith's, Indianapolis, 23-28.
DIERO: Palace, Chgo., 15-21.
DINEHART and Heritage: Orph., B'klyn.
DOLCE Sisters: Orph., Denver; Orph., Lincoln, 15-21.
DONAHUE and Stewart: Keith's, Indianapolis, 16-21.
DONOVAN and Arnold: Orph., Savannah, 23-25; Orph., Charleston, 26-28.
DOOLEY and Sayles: Orph., Portland.
DOOLEY, Jed and Ethel: Dominion, Ottawa, Can.; Orph., Montreal, 16-21; Keith's, Boston.
"DOUBLE Cross, The": Orph., Oakland, 8-21.
DRAPERS, The: Shubert's, Utica, N. Y.
DREW, L. and E.: Poli's, Hartford; Poli's, Scranton, 16-21.
DU FOR Trio: Poli's, Scranton.
DUNFEE, Josephine: Grand, Pittsburgh; Keith's, Toledo, 16-21; Columbia, Grand Rapids, 23-28.
DUPREE and Dupree: Keith's, Cinti.; Keith's, Indianapolis, 16-21; Keith's, Louisville, 23-28.
DUPREE, Minnie: Bushwick, B'klyn; Colonial, N.Y.C., 16-21; Maryland, Balto., 23-28.
DUPREZ, Fred: Shubert's, Utica, N. Y.; Colonial, Erie, Pa., 16-21; Temple, Detroit, 23-28.
DURBYELLE, Los: Orph., Kansas City, 16-21.
DYER, Hubert, Co.: Hipp., Cleveland, 16-21.
EARL'S Diving Seals: Orph., Harrisburg, Pa.; Colonial, Norfolk, 23-28.
ELIZABETH, Mary: Palace, N.Y.C.; Bushwick, B'klyn, 16-21.
ELLIS, Harry: Poli's, Springfield, 16-21; Poli's, New Haven, 23-28.
ELSIE Janis Three: Alhambra, N.Y.C., 16-21; Bushwick, B'klyn, 23-28.
EMPIRE Comedy Four: Poli's, Springfield, 16-21.
EQUILI Brothers, Six: Proctor's Newark, N. J.; Fifth Ave., N.Y.C., 23-28.
ERNIE and Ernie: Keith's, Columbus, 16-21.
ERROLL, Bert: Lyric, Richmond; Keith's, Phila., 16-21; Keith's, Boston, 23-28.
EUGENE, Carl, Troupe: Colonial, N.Y.C.; Orph., B'klyn, 16-21; Alhambra, N.Y.C., 23-28.
FARBER Girls: Columbia, St. Louis; Maj., Milwaukee, 15-21.
FARLEY and Morrison: Keith's, Boston, 16-21.
FATIMA: Hudson, Union Hill, N. J., 16-21.
FAY and Wynne: Poli's, Scranton, 16-21.
FISHER and Green Co.: Temple, Rochester; Shubert's, Utica, 16-21; Poli's, Springfield, 23-28.
FISHER, Bud: Lyric, Birmingham, 16-21; Orph., Knoxville, 23-28.
FISHER, Mr. and Mrs. Perkins: Empress, Los Angeles; Empress, San Diego, 16-21; Empress, Salt Lake City, 25-March 3.
FISHER, Sally: Keith's, Phila; Temple, Detroit, 16-21; Temple, Rochester, 23-28.
FITZGIBBON, Bert: Orph., Los Angeles, 8-21.
"FIXING the Furnace": Orph., Omaha.
FLANAGAN and Edwards: Forsythe, Atlanta; Lyric, Richmond, 16-21; Colonial, N. Y.C., 23-28.
FLORETTE, Temple, Hamilton, Can., 16-21; Dominion, Ottawa, 23-28.
FOSTER and Lovett: Orph., Seattle; Orph., Portland, 15-21.
FOX and Dolly: Orph., Sioux City; Maj., Chgo., 15-21.
FOX, Valentine: Temple, Rochester, 16-21.
FOY, Eddie, and Family: Columbia, St. Louis.
FRAWLEY and Hunt: Shea's, Toronto; Temple, Hamilton, 16-21; Orph., B'klyn, 23-28.
FRIGANZA, Trixie: Bushwick, B'klyn; Keith's, Boston, 16-21.
FROSINI: Orph., New Orleans; Lyric, Birmingham, 23-28.
GABRIEL, Master, Co.: Orph., Winnipeg.
GALLAGHER and Carlin: Orph., Denver; Orph., Lincoln, 15-21.
GALLOWAY, Louise, Co.: Keith's, Prov., 16-21.
GALVIN, Wallace: Keith's, Columbus, 16-21; Shea's, Buffalo, 23-28.
GANNON, Helen: Orph., Portland, Ore.
GARDINER Three: Bronx, N. Y.C., 16-21.
GARDNER, Jack: Maryland, Balto.; Orph., Knoxville, 16-21; Forsythe, Atlanta, 23-28.
GASCOIGNE, Cleo: Maryland, Balto., 16-21; Shea's, Buffalo, 23-28.
GENARO and Bailey: Palace, Chgo.
GEORGE, Edwin: Proctor's, Newark; Maryland, Balto., 16-21.
GEORGETTE: Keith's, Phila.
GERMAINE, Herbert, Trio: Grand, Pittsburgh; Colonial, Erie, 16-21.
GIEGER, John: Dominion, Ottawa, Can.; Colonial, Erie, Pa., 16-21.
GILFOIL, Harry: Orph., Minneapolis; Orph., St. Paul, 15-21.
GILLETTE'S Animals: Orph., Vancouver, 15-21.
GILLINGWATER, Claude, Co.: Alhambra, N.Y.C.; Orph., B'klyn, 16-21.
GILMORE, Barney: Keith's, Prov.
"GIRL from Milwaukee": Keith's, Toledo.
GOLDEN, Claude: Keith's, Prov.; Grand, Syracuse, 16-21; Hipp., Cleveland, 23-28.
GOLDIN, Horace, Co.: Orph., Los Angeles.
GOLDSMITH and Hoppe: Keith's, Boston, 16-21.
GOLEMAN'S Animals: Orph., 'Frisco; Orph., Oakland, 15-21.
GORDEN, Paul: Poli's, Scranton, 16-21.
GORDON and Rice: Bronx, N. Y.C.; Alhambra, N.Y.C., 16-21; Colonial, Erie, Pa., 23-28.
GORMANS, Five: Hipp., Cleveland, 16-21.
GOULD, Rita: Victoria, N.Y.C., 23-28.
GRANVILLE, Taylor, Co.: Orph., Lincoln; Orph., Omaha, 16-21.
GRAPEWINE, Charles: Keith's, Toledo; Temple, Hamilton, Can., 16-21; Shea's, Buffalo, 23-29.
GRAZERS, The: Keith's, Wash., 16-21.
"GREEN Beetle": Temple, Rochester; Keith's, Wash., 16-21; Lyric, Richmond, 23-28.
GREEN, Ethel: Orph., Harrisburg, Pa., 16-21; Colonial, Norfolk, 23-28.
GREES, Karl: Alhambra, N. Y.C., 16-21.
GRIFFIN, Gerald: Sunderland, Hanley; Leeds, London, 16-21; Birkenhead, 23-28; Belfast, March 2-7; Dublin, Ireland, 9-14.
GUERRO and Carmen: Poli's, New Haven, 16-21.
HAINES, Robert T., Co.: Colonial, N.Y.C.; Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
HALL and Francis: Orph., New Orleans; Maryland, Balto., 23-28.
HALLEY and Noble: Keith's, Wash.; Poli's, Springfield, 23-28.
HAMILTON Brothers: Columbia, Grand Rapids, 16-21.
HANDERS and Millar: Keith's, Phila., 16-21.
HANLON and Clifton: Keith's, Louisville; Grand, Pittsburgh, 16-21.
HANLON and Hanlon: Orph., Omaha; Orph., Duluth, 15-21.
HARDT, Louis: Orph., 'Frisco, 15-21.
HARNED, Virginia: Orph., B'klyn, 23-28.
HARRIS, Boland and Holtz: Grand, Syracuse.
HART, Marie and Billy: Columbia Grand Rapids, 23-28.
HARTLEY'S Wonders: Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
HARVEYS, Four: Keith's, Prov.
HASSMANS: Orph., Harrisburg, Pa., 16-21; Keith's, Phila, 23-28.
HASSAN Ben Ali: Lyric, Richmond.
HAWKINS, Lew: Orph., Salt Lake City, 15-21.
HAYES, Ed.: Lyric, Richmond; Fifth Ave., N.Y.C., 16-21; Proctor's, Newark, 23-28.
HAZARD, Jack: Orph., Kansas City; Orph., Des Moines, 15-21.
HEATH and Millership: Bushwick, B'klyn; Bronx, N.Y.C., 16-21.
HEDDERS, Three: Keith's, Toledo, 16-21.
HELD, Anna: Keith's, Cinti.; Hipp., Cleveland, 16-21; Colonial, N.Y.C., 23-28.
HELEN, Baby: Dominion, Ottawa, Can.; Orph., Montreal, 16-21.
HELENE and Justine: Colonial, Erie, Pa.; Temple, Hamilton, Can., 23-28.
HENNINGS, John and Winnie: Forsythe, Atlanta; Orph., Jacksonville, 16-21; Lyric, Birmingham, 23-28.
HENRY and Francis: Grand, Pittsburgh, 16-21; Keith's, Cinti, 23-28.
HENRY and Lewis: Dominion, Ottawa, Can., 16-21.
HERBERT'S Dogs: Fifth Ave., N.Y.C., 23-28.
HERLEIN, Lillian: Orph., Salt Lake City, 15-21.
HERMAN, Dr.: Orph., 'Frisco; Orph., Oakland, 15-21.
HERRON and Gaylord: Colonial, Erie, Pa.
HERZOG'S Horses: Keith's, Phila., 16-21.
HESS Sisters: Victoria, N.Y.C., 16-21.
HICKEY Brothers: Victoria, N.Y.C.
HINES and Fox: Orph., Montreal; Colonial, N.Y.C., 16-21.
HOCKNEY Co.: Orph., Seattle; Orph., Portland, 15-21.
HOEY and Lee: Orph., B'klyn, 16-21; Lyric, Richmond, 23-28.
HOFFMAN, Gertrude, Co.: Maj., Chgo.; Columbia, St. Louis, 15-21.
HONEY Girls: Keith's, Prov., 23-28.
HOPKINS and Axtelle Co.: Victoria, N.Y.C.
"HOUSE Warmers": Temple, Rochester; Grand, Syracuse, 16-21.
HOWARD and McKane: Palace, N.Y.C.; Fifth Ave., N.Y.C., 23-28.
HOWARD and Ratcliffe Co.: Poli's, Springfield, 16-21; Shubert's, Utica, N. Y., 23-28.
HOWARD, Great: Orph., Montreal; Dominion, Ottawa, 16-21.
HOWARD'S PONIES: Palace, N.Y.C.; Victoria, N.Y.C., 16-21; Poli's, New Haven, 23-28.
HUGHES, Mrs. Gene, Co.: Dominion, Ottawa, Can.; Orph., Montreal, 16-21.
HUNTING and Francis: Alhambra, N.Y.C.; Victoria, N. Y.C., 16-21.
HUNTING, Lou and Mollie: Lyric, Richmond, 23-28.
HUSSEY and Lee: Dominion, Ottawa, Can.; Victoria, N.Y.C., 23-28.
ICELANDIC Troupe: Orph., Montreal; Keith's, Boston, 16-21; Colonial, N.Y.C., 23-28.
IDANIAS, Five: Orph., Montreal, 23-28.
"IDEAL": Columbia, Grand Rapids, 16-21.
ILES, Margaret, Co.: Orph., Salt Lake City; Orph., Denver, 15-21.
IMHOFF, Conn and Corene: Proctor's, Newark; Lyric, Richmond, 16-21; Colonial, Norfolk, 23-28.
IMPERIAL Opera Co.: Poli's, New Haven.
INDIANS, Five: Dominion, Ottawa, Can., 16-21.
INGE, Clara: Orph., Minneapolis; Orph., Winnipeg, 15-21.
"IN the Suburbs": Maryland, Balto., 16-21.
IOLEEN Sisters: Orph., Salt Lake City, 15-21.
ISHIKAWA Japs: Alhambra, N.Y.C., 16-21; Bushwick, B'klyn, 23-28.
ISHMED: Keith's, Toledo, 16-21.
JACKSON, Thos. P., Co.: Poli's, Hartford; Poli's, New Haven, 23-28.
JAMES, Mrs. Louis: Maryland, Balto.
JEFFERSON, Joe, Co.: Shea's, Buffalo; Shea's, Toronto, 16-21.
JOHNSON, Martin: Orph., Los Angeles, 8-21.
JONES and Sylvester: Orph., Birmingham; Lyric, Richmond, 16-21.
JONLEYS, Two: Shea's, Buffalo, 23-29.
JORDAN Girls, The: Colonial, N.Y.C., 16-21; Bushwick, B'klyn, 23-28.
JUNGMAN Family: Temple, Detroit; Temple, Rochester, 16-21; Temple, Hamilton, Can., 23-28.
"JUST Half Way": Orph., B'klyn; Victoria, N.Y.C., 16-21; Orph., Knoxville, 23-28.
KABARET Kids: Columbia, Grand Rapids; Lyric, Richmond, 16-21.
KARTELLI Brothers: Orph., St. Paul, 15-21.
KAUFMAN Troupe: Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
KEANE, Robert E.: Keith's, Columbus; Maj., Chgo., 15-21.
KEATONS, Three: Bronx, N. Y.C.; Bushwick, B'klyn, 16-21.
KEENAN, Frank, Co.: Orph., Sacramento, 8-11; Orph., Stockton, 12-14; Orph., Los Angeles 15-21.
KELLER, Jessie: Palace, Chgo.; Maj., Milwaukee, 15-21.
KELLY and Pollock: Orph., Vancouver; Orph., Seattle, 15-21.
KELLY Duo: Maj., Milwaukee; Columbia, St. Louis, 15-21.
KENNEDY and Rooney: Orph., St. Paul; Orph., Des Moines, 15-21.
KENNEDY, Jack, Co.: Orph., New Orleans; Palace, N.Y.C., 23-28.
KENO and Green: Poli's, Scranton; Poli's, Springfield, 16-21; Alhambra, N.Y.C., 23-28.
KENO, Walsh and Melrose: Orph., Sioux City; Orph., Des Moines, 15-21.
KENT, S. Miller, Co.: Orph., St. Paul; Orph., Sioux City, 15-21.
KENYON, Neil: Chgo., 3—indef.
KETARO Troupe: Columbia, St. Louis; Orph., Memphis, 15-21.
KIDDER, Kathryn, Co.: Palace, Chgo., 15-21.
KIMBERLY and Mohr: Victoria, N.Y.C., 16-21.
KINGSTON and Ebner: Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
KIRK and Fogarty: Orph., Jacksonville; Colonial, Norfolk, 16-21.
KIRKSMITH Sisters: Shea's, Buffalo; Shea's, Toronto, 16-21; Dominion, Ottawa, 23-28.
KITAMURA Japs: Temple, Detroit, 16-21; Temple, Rochester, 23-28.
KLUTING'S Animals: Orph., Memphis; Orph., New Orleans, 15-21.
KNAPP and Cornelia: Hudson, Union Hill, N. J., 23-28.
KORNAN, Fred: Orph., Memphis; Orph., New Orleans, 15-21.
KRAMER and Morton: Hipp., Cleveland; Grand, Pittsburgh, 16-21; Shea's, Buffalo, 23-29.
LA COUNT, Bessie: Keith's, Prov., 16-21; Keith's, Lowell, 23-28.
LA CRANDALL: Alhambra, N. Y.C.
LAI Mon Kim: Keith's, Columbus; Keith's Cinti., 16-21.
LAMBERT and Ball: Columbia, St. Louis; Orph., Memphis, 15-21.
LANE and O'Donnell: Keith's, Prov., 23-28.
LATHAM, Ada: Keith's, Columbus; Maj., Chgo., 15-21.
LA TOM and Zasa: Orph., Savannah, 9-11; Orph., Charleston, 12-14.
LA TOY Brothers: Orph., Des Moines; Orph., St. Paul, 15-21.
LAVAIL, Harry: Victoria, N. Y.C.
LAVIER: Columbia, Grand Rapids; Temple, Detroit, 16-21; Temple, Rochester, 23-28.
"LAWN Party, The": Keith's, Louisville; Maj., Milwaukee, 15-21.
LAWRENCE and Cameron: Orph., Oakland; Orph., Sacramento, 15-18; Orph., Stockton, 19-21.
LAWTON: Keith's, Prov., 16-21.
LEACH and Wallin: Bronx, N. Y.C.
LEAN, Cecil, Co.: Orph., Minneapolis.
LEHR, Anna, Co.: Orph., 'Frisco, 15-21.
LEIPZIG: Poli's, Springfield.
LEITZEL and Jeanette: Keith's, Columbus; Keith's, Louisville, 16-21.
LENNET and Wilson: Orph., Des Moines; Orph., Sioux City, 15-21.
LEON, Daisy: Orph., Lincoln; Orph., Omaha, 15-21.
LEON, Great: Maryland, Balto.; Orph., Montreal, 23-28.
LEONARD, Eddie, Co.: Orph., 'Frisco; Orph., Oakland, 15-21.
LES JONLEYS: Shubert's, Utica.
LES YOST: Lyric, Richmond.
LESLIE, Bert: Empress, Tacoma; Empress, Portland, 16-21.
LESTER, Harry B.: Bronx, N. Y.C.; Orph., B'klyn, 16-21; Victoria, N.Y.C., 23-28.
LEVY, Bert: Orph., Lincoln.
LEWIS and McCarty: Orph., Sioux City; Orph., Omaha, 15-21.
LEWIS, Henry: Poli's, New Haven; Keith's, Prov., 16-21; Penn, Phila., 23-28.
LIBONATI: Keith's, Louisville; Keith's, Indianapolis, 16-21; Orph., Harrisburg, 23-28.
LINDSAY, Fred: Orph., Los Angeles; Orph., Salt Lake City, 15-21.
LLOYD, Aerial: Fifth Ave., N. Y.C., 16-21.
LLOYD, Hugh: Colonial, Norfolk, 23-28.
LLOYD, Marie: Orph., Seattle; Orph., Portland, 15-21.
LOCKETT and Waldron: Palace, N.Y.C.; Poli's, Hartford, 16-21.
LO'S, Mario Co.: Keith's, Cinti.; Keith's, Indianapolis, 16-21.
LONG, Lily: Keith's, Indianapolis; Keith's, Louisville, 16-21.
LONGWORTHS, The: Dominion, Ottawa, Can.
LORA and Payne: Poli's, New Haven, 16-21; Poli's, Springfield, 23-28.
LORNA and Toots Pounds: Orph., Des Moines; Orph., Memphis, 15-21.
LOUGHLIN'S Dogs: Poli's, Hartford; Poli's, New Haven, 16-21; Poli's, Springfield, 23-28.
LOYAL and Partner: Orph., Portland.
LUCIER, Lancton, Co.: Keith's, Portland, Me.
LYNCH and Zeller: Maj., Chgo.; Columbia, St. Louis, 15-21.
LYONS and Yosco: Orph., Kansas City, 15-21.
MACART and Bradford: Orph., Knoxville; Lyric, Birmingham, 16-21; Forsythe, Atlanta, 23-28.
MACK and Orth: Maj., Milwaukee; Columbia, St. Louis 15-21.
MADDEN and Fitzgerald: Columbia, St. Louis, 15-21.
MAITLAND, Madge: Orph., Vancouver, 15-21.
MANN, Louis, Co.: Bushwick, B'klyn, 16-21; Bronx, N.Y.C., 23-28.
MANN, Sam Co.: Bushwick, B'klyn; Keith's, Wash., 23-28.
MARENNA and Dalton Brothers: Keith's, Cinti.
MARIE Dainty: Shea's, Buffalo; Shea's, Toronto, 16-21.
MARKEY, Frank: Poli's, Springfield, 23-28.
MARLO Duo: Orph., Denver; Orph., Lincoln, 15-21.
MARSHALL and Montgomery: Palace, Chgo., 15-21.
MARSHES, The: Poli's, New Haven, 23-28.
MARTELLI: Orph., Omaha.
MARTHA, Mlle.: Shubert's, Utica, N. Y., 23-28.
MARTIN and Frabini: Orph., Harrisburg.
MARTIN, H. B.: Columbia, St. Louis.
MARTINS, Flying: Alhambra, N.Y.C.; Bronx, N.Y.C., 16-21.
MARTINETTI and Sylvester: Orph., Portland; Poli's, Hartford, 16-21.
MAROUARD and Seeley: Bronx, N.Y.C., 16-21.
MATILDA and Elvira: Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
MATINEE Girls: Hipp, Cleveland; Palace, Chgo., 15-21.
MAURICE and Walton: Orph., Los Angeles, 15-21.
MAXINE and Babbie: Orph., 'Frisco, 8-21.
MAZZETTIS, Five: Alhambra, N.Y.C.
McBANS, The: Forsythe, Atlanta, 16-21; Orph., Knoxville, 23-28.
McCONNELL and Simpson: Temple, Detroit; Temple, Rochester, 16-21; Grand, Syracuse, 23-28.
McCORMACK and Irving: Orph., Sacramento, 8-11; Orph., Stockton, 12-14.
McCORMICK and Wallace: Forsythe, Atlanta, 16-21; Orph., Jacksonville, 23-28.
McDEVITT, Kelly and Lucy: Orph., Des Moines; Orph., Sioux City, 15-21.
McFARLAND, Marie and Madame T.: Orph., Des Moines; Orph., Kansas City, 15-21; Keith's, Indianapolis, 23-28.
McGINN, Francis, Co.: Keith's, Wash.; Keith's, Indianapolis, 23-28.
McGIVENEY, Owen: Keith's, Prov.
McKAY and Ardine: Shubert's, Utica, N. Y.; Dominion, Ottawa, Can., 23-28.
McKINLEY, Neil: Keith's, Lowell, 16-21.
McRAE and Clegg: Temple, Detroit; Temple, Rochester, 16-21.
McRAY and Ardine: Temple, Hamilton, Can., 16-21.
MELODY Boys, Five: Orph., Harrisburg.
MELROSE, Bert: Alhambra, N.Y.C., 16-21; Bronx, N.Y.C., 23-28.
MELVILLE and Higgins: Keith's, Prov.; Poli's, New Haven, 16-21; Orph., Harrisburg, Pa., 23-28.
MELVILLE, May: Orph., Birmingham, 16-21; Orph., Savannah, 23-25; Orph., Charleston, 26-28.
MERCEDES: Maryland, Balto.; Temple, Detroit; Temple, Rochester, 16-21; Keith's, Wash., 23-28.
MEREDITH Sisters: Proctor's, Newark; Grand, Syracuse, 16-21.
MERKEL Sisters, Four: Keith's, Indianapolis; Keith's, Cinti., 16-21.
MERRILL and Otto: Keith's, Indianapolis; Keith's, Cinti., 16-21; Keith's, Louisville, 23-28.
METZETTIS: Bushwick, B'klyn, 23-28.
MEYER, Hyman: Orph., Omaha; Orph., Minneapolis, 15-21.
MIDDLETON and Spellmeyer: Columbia, Grand Rapids.
MIJARES: Temple, Rochester; Poli's, Springfield, 16-21; Poli's, Hartford, 23-28.
MILES, Homer, Co.: Orph., Harrisburg.
MILLER and Lyle: Victoria, N. Y.C., 23-28.
MILLERS, Juggling, Three: Keith's, Indianapolis; Keith's, Louisville, 16-21; Keith's, Cinti., 23-28.
MILLMAN, Bird: Grand, Pittsburgh; Grand, Syracuse, 16-21.
MILTON and De Long Sisters: Columbia, St. Louis; Orph., Memphis, 15-21.
MOLASSO and Co.: Keith's, Union Hill, N. J.
MONTAGUE'S Birds: Orph., B'klyn, 16-21.
MOORE and Young: Grand, Pittsburgh; Keith's, Louisville, 23-28.
MOORE Victor, and Emma Littlefield: Alhambra, N.Y.C.; Victoria, N.Y.C., 23-28.
MORALIS Brothers: Orph., Sioux City, 15-21.
MORI Bros., Three: Keith's, Wash.; Colonial, Erie, Pa., 23-28.
MORRIS and Allen: Maj., Chgo.; Keith's, Columbus, 16-21; Orph., Knoxville, 23-28.
MORRIS, Elida: Shea's, Buffalo; Shea's, Toronto, 16-21.
MORTON and Glass: Palace, Chgo.; Maj., Milwaukee, 15-21.
MORTON, Clara, Co.: Palace, Chgo.
MORTON, Ed.: Shea's, Toronto; Orph., Jacksonville, 23-28.
MORTON, Sam and Kitty: Columbia, Grand Rapids; Maj., Chgo., 15-21; Keith's, Indianapolis, 23-28.
MOSHER, Hayes and Mosher: Orph., Winnipeg; Orph., Regina, 16, 17; Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.
MOWATTS, Five: Victoria, N. Y.C., 16-21.
MULLER and Stanley: Orph., Salt Lake City, 15-21.
MUNSEY, Edna: Orph., Omaha, 15-21.
MURIEL and Francis: Orph., Sioux City; Orph., Omaha, 15-21.
MURPHY and Nichols: Orph., 'Frisco; Orph., Sacramento, 15-18; Orph., Stockton, 19-21.
MURPHY, Mr. and Mrs.: Forsythe, Atlanta.
MURRAY, John T.: Grand, Syracuse, 23-28.
MURRAY Sisters: Orph., B'klyn, 23-28.
"NAKED Man, The": Orph., Winnipeg, 8-21.
NASH Julia, Co.: Orph., Duluth; Orph., Regina, 16, 17; Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.
NELSON and Nelson: Orph., Sacramento, 8-11; Orph., Stockton, 12-14.
"NEPTUNE'S Garden": Shea's, Toronto.
NETHERSOLE, Olga, Co.: Orph., Minneapolis; Orph., Regina, 16, 17; Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.
NEVINS and Erwood: Temple, Rochester.
NEVINS and Gordon: Orph., Knoxville, 16-21.
NICHOLS Nellie: Victoria, N. Y.C.; Orph., New Orleans, 15-21.
NICK'S Skating Girl: Keith's, Toledo; Hipp, Cleveland, 16-21; Keith's, Cinti, 23-28.
"NIGHT in English Music Hall": Victoria, N.Y.C.
NONETTE: Orph., Denver.

HORCROSS, Hale Co.: Bushwick, B'klyn.
HORDSTROM, Frances, Co.: Fifth Ave., N.Y.C.
OAKLAND, Will, Co.: Keith's, Boston: Maryland, Balto., 23-28.
O'BRIEN, Havel, Co.: Proctor's, Newark, N. J., 23-28.
ODELL, Maude, Co.: Orph., Memphis; Orph., New Orleans, 15-21.
ODIVA and Seals: Maj., Milwaukee.
O'DONNELL, Charles, Co.: Forsythe, Atlanta; Orph., Knoxville, 16-21; Keith's, Phila., 23-28.
O'MEARS, Gliding: Keith's, Prov.; Keith's, Phila., 16-21; Temple, Detroit, 23-28.
"ON School Playground": Poli's, Hortsfield; Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
O'NEAL and Walmsley: Orph., Harrisburg.
O'NEILL, Nance: Orph., Los Angeles, 8-21.
ONRI, Archie: Orph., New Orleans.
ORFORD'S Elephants: Poli's, Scranton; Maryland, Balto., 16-21; Keith's, Phila., 23-28.
OSBORNE'S Pets: Lyric, Birmingham; Forsythe, Atlanta, 16-21.
Oh Ko Mon: Poli's, Hartford, 16-21.
OWEN and Ower: Keith's, Louisville, 16-21; Columbia, Grand Rapids, 23-28.
PAGE, Helen: Fifth Ave., N. Y.C., 16-21.
PANTZER Duo: Orph., Sacramento, 16-18; Orph., Stockton, 19-21.
PARILLO and Frabito: Orph., Winnipeg; Regina, 16, 17; Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.
PARRY, Charlotte, Co.: Orph., Memphis, 15-21.
PARSHLEYS, The: Poli's, Springfield.
PATRIOLA, Angelo: Keith's, Prov., 23-28.
PERRS, The: Fifth Ave., N.Y. C.
PEREZ, Four: Orph., Oakland: Orph., Oakland, 15-21.
"PERSIAN Garden": Keith's, Boston, 16-21.
PETROVA, Olga: Colonial, N. Y.C.
PHILLIPS and White: Orph., Frisco, 15-21.
PIERRE, Pelletier, Co.: Poli's, Springfield, 16-21.
POLLARD: Keith's, Boston, 23-28.
POLLOCK, Milton, Co.: Maj., Fort Worth, Tex.; Maj., Dallas, 15-21; Maj., Houston, 22-28.
"PORCH Party": Keith's, Boston, 23-28.
POWER Brothers: Orph., Des Moines, 15-21.
PRELLE'S Dogs: Garrick, Wilmington, 16-21; Keith's, Wash., 23-28.
PRUITT, Bill: Orph., St. Paul; Orph., Duluth, 15-21.
"PURPLE Lady": Maryland, Balto.; Orph., Easton, Pa., 16-21; Bushwick, B'klyn, 23-28.
RALPH, Bayhi, and Mellen: Proctor's, Newark, 16-21.
RAMSDELL, Three: Proctor's, Newark, 16-21.
RANDALS, The: Orph., B'klyn; Colonial, N.Y.C., 16-21.
RATCLIFFE, Howard, Co.: Poli's, New Haven.
RAWLS and Von Kaufman: Dominion, Ottawa, Can., 16-21.
RAY and Hilliard: Lyric, Birmingham, 16-21; Orph., Knoxville, 23-28.
RAY, Jed and E.: Orph., Duluth; Fifth Ave., N.Y.C., 16-21.
RAYS, The: Orph., Winnipeg, 15-21.
RAYMOND and Bain: Poli's, Scranton; Colonial, Norfolk, 16-21.
RAYMOND and Caverly: Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
RAYNO'S Dogs: Bushwick, B'klyn.
REDFORD and Winchester: Garrick, Wilmington, 16-21; Orph., Savannah, 23-28.
REDHEADS, Lasky's: Bronx, N.Y.C.; Poli's, New Haven, 16-21; Poli's, Hartford, 23-28.
REED Bros.: Poli's, Springfield.
REINOLD, R., Co.: Grand, Albany; Keith's, Toledo, 16-21; Temple, Detroit, 23-28.
REISNER and Gores: Grand, Syracuse; Temple, Hamilton, Can., 16-21; Orph., Montreal, 23-28.
REMINGTON and Picks: Victoria, N.Y.C.
RENELLO and Sister: Fifth Ave., N.Y.C.
RENO, Geo. H., Co.: Orph., B'klyn, 16-21.
RENNOS, Four: Orph., New Orleans.
REUTER Brothers: Maj., Chgo.
RICE and Cohen: Colonial, N. Y.C., 16-21.
RICE and Morgan: Orph., Duluth, 15-21.
RICE Brothers: Orph., Savannah, 9-11; Orph., Charleston, 12-14; Orph., Jacksonville, 16-21; Orph., Birmingham, 23-28.
RICHARDS and Kyle: Orph., Harrisburg.
RICHARDS, Chris: Keith's, Wash., 16-21; Temple, Hamilton, Can., 23-28.
RICHARDS, Great: Bushwick, B'klyn, 16-21; Keith's, Wash., 23-28.
RIGOLETTO Brothers: Bushwick, B'klyn; Grand, Pittsburgh, 16-21; Keith's, Cincl., 23-28.
RINALDO: Victoria, N.Y.C.; Grand, Pittsburgh, 23-28.
RITCHIE, Adele: Alhambra, N. Y.C.; Keith's, Phila., 16-21.
RIVERS, Shirley, Co.: Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
ROBERT, Hans: Orph., Portland.
ROBERTS, Theo., Co.: Orph., Kansas City, 15-21.
ROBERTA and Verera: Orph., Salt Lake City; Orph., Denver, 15-21.
ROGERS, Billy: Orph., Seattle; Orph., Portland, 15-21.
ROGERS, Will: Keith's, Phila.; Keith's, Columbus, 16-21; Keith's, Cincl., 23-28.
ROLANDO Brothers: Keith's, Toledo, 16-21; Temple, Detroit, 23-28.
ROONEY and Bent: Keith's, Phila.; Maryland, Balto., 16-21; Keith's, Wash., 23-28.
ROSAIRE, The: Temple, Hamilton, Can.; Dominion, Ottawa, 16-21; Orph., Montreal, 23-28.
ROSS, Clark: Empress, Chgo.; Empress, Milwaukee, 15-21; Unique, Minneapolis, 23-28.
ROSINE, Carl, Co.: Orph., Jacksonville; Lyric, Richmond, 16-21.
ROYAL and Earle: Orph., New Orleans, 15-21.
ROYAL Rhoda, Co.: Orph., Peoria, Ill., 8-11; Princess, Canton, 12-14; Empress, St. Louis, 16-18; Bijou, Quincy, Ill., 19-21; Gaiety, Galesburg, 23-28.
ROYE, Ruth; Orph., Omaha; Orph., St. Paul, 15-21.
RUEGGER, Elsie: Orph., Knoxville; Lyric, Richmond, 16-21.
RUGGLES, Helen: Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
RYAN and Lee: Bronx, N.Y. C.; Grand, Pittsburgh, 16-21; Temple, Hamilton, Can., 23-28.
SAHARET: Keith's, Indianapolis; Grand, Pittsburgh, 16-21.
SALE, Chick: Orph., 'Frisco, 15-21.
SAMABINS, Six: Orph., Lincoln; Orph., Kansas City, 15-21.
SAMUELS, Ray: Keith's, Indianapolis; Keith's, Louisville, 16-21.
SANBONE and Delilah: Orph., Altoona, Pa., 9-11; Orph., Johnstown, 12-14; Orph., Harrisburg, 23-28.
SCHEFF, Frita: Orph., Denver; Orph., Vancouver, 15-21.
SCHRINER and Richards: Orph., Duluth, 15-21.
SCHOOLER and Dickinson: Colonial, N.Y.C.; Alhambra, N.Y.C., 16-21; Bronx, N.Y. C., 23-28.
SCOTT and Keane: Maj., Milwaukee; Maj., Chgo., 15-21.
SEEBACKS, The: Palace, N.Y. C.
SEMINARY Girls: Orph., Harrisburg, Pa., 23-28.
"SEYMOUR'S Happy Family": Temple, Hamilton, Can., 23-28.
SHARP and Turek: Orph., Los Angeles.
SHAW, Lillian: Orph., Des Moines; Orph., Kansas City, 15-21.
SHAWS, Aerial: Keith's, Boston, 16-21.
SHERIDAN, Frank, Co.: Victoria, N.Y.C.
SHIRLEY, Eva: Temple, Hamilton, Can.; Orph., Montreal, 23-28.
SHONE, Hermine, Co.: Poli's, Scranton.
SHOWALTER, Edna: Orph., Sacramento, 8-11; Orph., Stockton, 12-14; Orph., Los Angeles, 15-21.
SIDNEY and Townley: Keith's, Indianapolis; Keith's, Louisville, 16-21; Keith's, Cincl., 23-28.
SIMMS, Willard: Grand, Albany, 16-21.
SKEDDON, Edwin, Co.: Temple, Hamilton, Can., 16-21.
SLEMONS, Fredrika: Maryland, Balto.; Keith's, Phila., 16-21; Bronx, N.Y.C., 23-28.
SMALL, John, Co.: Maj., Chgo.
SMALLEY, Ralph: Temple, Rochester.
SMITH, Cook and Brandon: Orph., Sacramento, 8-11; Orph., Stockton, 12-14; Orph., Los Angeles, 15-21.
SPRAGUE and McNeece: Fifth Ave., N.Y.C.; Shubert's, Utica, N. Y., 23-28.
"SPRING Garden": Poli's, Scranton, Pa., 16-21; Orph., Harrisburg, 23-28.
STANLEY, Stan, Trio: Poli's, New Haven; Grand, Pittsburgh, 23-28.
ST. JAMES, W. H., Co.: Grand, Pittsburgh; Grand, Syracuse, 16-21.
STELLING and Revelle: Maj., Milwaukee, 15-22.
STEPHENS, Leona: Maryland, Balto., 16-21.
STEPP Goodrich and King: Forsythe, Atlanta, 16-21; Lyric, Birmingham, 23-28.
STEVENS, Edwin, Co.: Keith's, Phila.
STEVENS, Leona: Poli's, Scranton, Pa., 23-28.
STONE and Kallas: Keith's, Wash.
STUART and Keeley: Bronx, N.Y.C.; Orph., B'klyn, 16-21.
SULLIVAN, Arthur, Co.: Maj., Chgo.; Temple, Detroit, 16-21.
SULLIVAN, John E.: Victoria, N.Y.C.
SULLY, Five: Orph., Salt Lake City, 16-21.
SURATT Valeska, Co.: Grand, Pittsburgh; Orph., B'klyn, 16-21; Shea's, Buffalo, 23-28.
SUTTON, McIntyre and Sutton: Keith's, Columbus; Columbia, Grand Rapids, 16-21.
SWEATMAN, Wilbur: Poli's, Scranton.
SWEET, Chas.: Shubert's, Utica, N. Y., 16-21; Colonial, Norfolk, 23-28.
SWOR and Mack Co.: Orph., Memphis, 15-21.
TABORS, The: Orph., Vancouver, 15-21.
TANNIN, Julius: Keith's, Cincl.; Keith's, Indianapolis, 16-21.
TAYLOR, Eva: Orph., Seattle; Orph., Portland, 15-21.
TAYLOR, Jack: Bushwick, B'klyn.
"TELEPHONE Tangle": Keith's, Boston; Orph., B'klyn, 16-21; Poli's, New Haven, 23-28.
TEMPEST, Florence, Co.: Keith's, Prov., 16-21.
"TEMPTATION": Victoria, N.Y.C., 23-28.
THOMAS and Hall: Hipp., Cleveland.
THORNTON, James and Bonnie: Orph., Vancouver; Orph., Seattle, 15-21.
TIGHE, Harry, Co.: Keith's, Indianapolis, 16-21; Keith's, Cincl., 23-28.
"THOSE French Girls": Columbia, Erie, Pa.; Keith's, Cincl., 16-21; Hipp., Cleveland, 23-28.
TIMBERG, Herman: Orph., Winnipeg; Orph., Regina, 16, 17; Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.
TINA, Mme.: Keith's, Louisville; Orph., Knoxville, 16-21; Lyric, Birmingham, 23-28.
TOMBOYS, Two: Keith's, Phila.; Poli's, Scranton, 16-21; Alhambra, N.Y.C., 23-28.
TOONEY and Norman: Colonial, Grand Rapids, 16-21.
"TO Save One Girl": Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
"TRAINED Nurses": Colonial, N.Y.C.; Shubert's, Utica, N. Y., 16-21; Temple, Detroit, 23-28.
TRANS-Atlantic Trio: Keith's, Toledo; Hipp., Cleveland, 23-28.
TROVATO: Temple, Detroit 16-21; Temple, Rochester, 23-28.
TUCKER, Sophie: Keith's, Louisville; Keith's, Toledo, 23-28.
TUXANO Brothers: Lyric, Richmond, 16-21; Keith's, Phila., 23-28.
TYPES, Three: Keith's, Wash., 16-21; Grand, Syracuse, 23-28.
TYRON'S Dogs: Orph., St. Paul; Orph., Duluth, 15-21.
USHER, Claude and Fannie: Orph., Oakland; Orph., Sacramento, 15-18; Orph., Stockton, 19-21.
VALMONT and Raynon: Orph., Oakland; Orph., Sacramento, 15-18, Orph., Stockton, 19-21.
VAN and Schenck: Keith's, Phila.; Keith's, Prov., 16-21; Bushwick, Bklyn, 23-28.
VAN, Billy B., Co.: Orph., Salt Lake City; Orph., Denver, 15-21.
VAN Brothers: Poli's, Springfield, 23-28.
VAN, Charles and Fannie: Shea's, Toronto; Temple, Detroit, 16-21; Temple, Rochester, 23-28.
VAN BRUNT, Walter: Keith's, Wash.; Poli's, Scranton, 16-21; Poli's, Hartford, 23-28.
VAN CLEVE, Denton and Pete: Orph., Knoxville, 16-21.
VANDINOFF and Louie: Keith's, Lowell; Maryland, Balto., 16-21; Poli's, Scranton, 23-28.
VAN HOVAN: Keith's, Louisville, 16-21.
VERIGRAPH: Co. 1: Palace, Chgo.; Keith's, Columbus, 16-21; Grand, Pittsburgh, 23-28.
VERSATILE Trio: Fifth Ave., N.Y.C.; Proctor's, Newark, 16-21.
VINTON and Buster: Victoria, N.Y.C., 16-21; Keith's, Boston, 23-28.
VIOLINSKY: Orph., B'klyn; Victoria, N.Y.C., 16-21; Proctor's, Newark, N. J., 23-28.
VON HAMPTON and Joscelyn: Orph., Savannah, 9-11; Orph., Charleston, 12-14.
VON TILZER, Al.: Orph., Los Angeles, 8-21.
WAKEFIELD, Willa Holt: Orph., Frisco; Orph., Oakland, 15-21.
WALLACE, Irene: Victoria, N. Y.C.
WALSH, Blanche, Co.: Forsythe, Atlanta, 16-21; Lyric, Birmingham, 23-28.
WARD and Cullen: Temple, Hamilton.
WARD and Weber: Orph., Omaha; Orph., Minneapolis, 15-21.
WARREN and Brockway: Orph., Savannah, 9-11; Orph., Charleston, 12-14; Lyric, Richmond, 16-21.
WARREN and Connelly: Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
WARTENBERG Brothers: Keith's, Indianapolis, 23-28.
WATSON and Santos: Keith's, Louisville; Hipp., Cleveland, 16-21; Keith's, Toledo, 23-28.
WEBB and Burns: Poli's, Hartford, 23-28.
WEBB, Austin, Co.: Orph., Sioux City; Maj., Milwaukee, 16-22; Maj., Chicago, 23-28.
WEBER, Chas.: Shea's, Buffalo; Shea's, Toronto, 16-21.
WEISE Troupe: Dominion, Ottawa, Can.; Orph., Montreal, 16-21; Keith's, Boston, 23-28.
WELCH, Joe: Orph., St. Paul; Maj., Milwaukee, 15-21.
WELCOME and Welcome: Orph., Vancouver; Orph., Seattle, 15-21.
WENTWORTH, Vesta and Teddy: Victoria, N.Y.C., 23-28.
WEST, Mae: Maj., Milwaukee; Palace, Chgo., 15-21.
WHEELER and Wilson: Alhambra, N.Y.C.
WHEELER, Bert, and Co.: Alhambra, N.Y.C.; Keith's, Lowell, 16-21.
WHITE Hussars, Nine: Poli's, New Haven, 16-21; Keith's, Phila., 23-28.
WHITEFIELD and Ireland: Orph., Duluth; Orph., Minneapolis, 15-21.
WILL and Kemp: Orph., Jacksonville, 16-21; Orph., Savannah, 23-25; Orph., Charleston, 26-28.
WILLIAMS and Wolfus: Shea's, Toronto; Temple, Detroit, 16-21; Temple, Rochester, 23-28.
WILLIAMS, Bert: Orph., B'klyn; Alhambra, N.Y.C., 16-21.
WILLIAMS, Thompson Co.: Lyric, Birmingham, 23-28.
WILLIARD and Bond: Grand, Syracuse, 16-21; Keith's, Columbus, 23-28.
WILSON and Aubrey: Keith's, Prov.
WILSON, Doris, Co.: Proctor's, Newark, 16-21; Alhambra, N.Y.C., 23-28.
WILSON, Grace: Keith's, Lowell, 16-21; Keith's, Prov., 23-28.
WILSON, Jack, Co.: Palace, N.Y.C.; Keith's, Cincl., 23-28.
WILSON and Wilson: Fifth Ave., N.Y.C.
WINSCH and Poore: Orph., B'klyn.
WINTERS, Winona: Hipp., Cleveland, 23-28.
WIRTH, May, Co.: Temple, Detroit, 16-21.
"WOMAN Proposes": Fifth Ave., N.Y.C.; Poli's, Springfield, 16-21.
WOODS and Wyde: Columbia, St. Louis, 16-21.
WOOD, Britt: Keith's, Portland, Me.
WOODRUFF, Henry, Co.: Orph., Vancouver; Orph., Seattle, 15-21.
WRIGHT and Dietrich: Orph., Kansas City; Orph., Sioux City, 15-21.
"WRONGED from the Start": Keith's, Phila., 16-21; Keith's, Boston, 23-28.
WYNN, Rosie; Palace, Chgo.; Maj, Chgo., 15-21.
WYNN, Ed., Co.: Colonial, N. Y.C.; Maryland, Balto., 16-21; Victoria, N.Y.C., 23-28.
YANKEE and Dixie: Keith's, Columbus; Hipp., Cleveland, 16-21.
YAW, Ellen Beach: Orph., New Orleans.
YOULIN, Alma: Orph., St. Paul.
ZAZELLE, H. M., Co.: Orph., St. Paul; Orph., Winnipeg, 15-21.

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MARTIN BECK, General Manager

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Writes sketches that live. Here are a few of the many who have played his acts: Mr. and Mrs. Gene Hughes, Digby Bell, Devlin and Elwood, Hallen and Fuller, Kelley and Wentworth, Harry M. Morse, Lewis McCord, Haight and Deane, Dick Crolius, Caroline Franklyn Co.
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TEXAS GUINAN IN ACT

To Be Featured with Herschel Hendler in New Act by Vincent Bryan and Joe Goodman

Texas Guinan and Herschel Hendler will open next Monday, under the direction of Fred Ward, in a new act by Vincent Bryan and Joe Goodman

The offering will have a special scenic equipment and elaborate costuming. Jack Mason is staging the act.

The skit is called A Musical Mix-Up. Earl Carroll, of the Leo Feist company, has completed a new ballad which Miss Guinan will introduce.

ORPHEUM TO ENTER SAN DIEGO?

SAN DIEGO, CAL., Feb. 10 (*Special*).—There is a well grounded rumor here that the Orpheum Circuit will enter San Diego as soon as the S. and C. is withdrawn, and that, until a playhouse can be erected, the acts will be taken care of at the Spreckles. The New Orpheum Theater will probably be located on Broadway, close to the San Diego Hotel.

The Sullivan and Considine Circuit, which has operated the Empress Theater for the past four years, has sold the lease to the Palmer Brothers and Fulkerson, who are also running the Savoy and Majestic theaters. Scott Palmer will install a stock company, headed by Del Palmer, on Feb. 15.

MARIE DE BEAU CHAPMAN.

"DO YOU BELIEVE IN DEVILS?"

Sibylla Bauhan, who will play Susan in the juvenile production of Grumpy, is to have the leading role in a skit, Do You Believe in Devils? The playlet, by Paul Clifford, will be seen in vaudeville in a few weeks.

EDDIE ROSS WITH IMPERIAL

Eddie Ross, formerly professional manager for Ted Snyder and Jerome Remick, is now associated with the Imperial Music company.

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Sketches and Monologues
For Vaudeville or the Entertainment Platform. The Live Sort Written in the Live Way.

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THE NEW PRICES
Daily Matinees—25c., 50c. and best seats 75c.
Evenings—25c., 50c., 75c. and entire lower floor $1
FINEST IN THE WORLD
and
10—ALL STAR ACTS—10

"DRAMATIC CARTOON" WINS FAVOR

BROOKLYN, Feb. 10.—Patrons of Keith's Orpheum Theater were treated to vaudeville de luxe Feb. 2-7. This splendid balanced array of entertainers includes Trixie Friganza, Minnie Dupree in Alfred Sutro's The Man in Front, Jack Wilson and company, Hunting and Frances, Ida Brooks Hunt, and Norton and Nicholson. The latter, which presented A Dramatic Cartoon, are entitled to special mention.

The management of the Bushwick Theater presented a capital bill, including Amelia Stone and Armand Kalisz in Mon Desir, written by Edgar Allan Woolf; Ray Cox, Adelaide and J. J. Hughes in The Spark of Life; Kelly and Harrison, Willard and Bond, Harry De Coe, and Bert Hanlon.

J. LEROY DAUB.

VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week

'CHILDREN OF THE FEUD"

"THE WINNER WINS"—Drama — Monday, Feb. 9
If he had lost this race, it would have been the first. They try to beat him by burning the big motor-drome and his car. He defeats his rivals in the race and for the girl's hand. MYRTLE GONSALES and EARL COOPER are the two leads.

"THE MASTER OF THE MINE"—Drama — Tuesday, Feb. 10
Two-Part Special Feature
In risking his life to rescue the imprisoned miners, he wins the love and admiration of his wife. She, in turn, risks her life to save him from the burning depths. WILLIAM D. TAYLOR and BERTIE PITCAIRN assume the principal parts.

"SONNY JIM IN SEARCH OF A MOTHER"—Comedy — Wednesday, Feb. 11
He finds her up a tree. His papa helps her down and makes her Jim's stepmother. She proves an ideal wife and a lovely mama to little Jim. DOROTHY KELLY, BOBBY CONNELLY and TEFFT JOHNSON are the cast.

"SOME STEAMER SCOOPING" / "NIAGARA FALLS" } Comedy-Drama and Picturesque — Thursday, Feb. 12
1. A female reporter on board ship reports the Baron's love affair. He falls in love with her and the picture tells all about it. MAURICE COSTELLO and CLARA KIMBALL YOUNG in the leads. 2. The most magnificent and wonderful work of nature. The marvel of the world.

"BUNNY'S BIRTHDAY"—Comedy — Friday, Feb. 13
He gets his neighbor's silverware. It is handed him by a stranger. He is arrested for burglary. He is honorably acquitted when the real thief is caught. JOHN BUNNY and FLORA FINCH are the principals.

"CHILDREN OF THE FEUD"—Drama — Saturday, Feb. 14
Two-Part Special Feature
They are at bitter warfare with each other. The bad blood between them leads to bloodshed and death. Through the marriage of the two children of the feudal families, hostilities cease and peace is forever declared. ESTELLE STORY in the lead.

SIX A WEEK

"SAWDUST AND SALOME"—Drama — Monday, February 16
"BACK TO BROADWAY"—Comedy, Two-Part Special Feature — Tuesday, February 17
"FATTY ON THE JOB" / "LUMBERING IN SWEDEN" } Comedy and Educational — Wednesday, February 18
"THE FIRST ENDORSEMENT"—Military Drama — Thursday, February 19
"HIS LITTLE PAGE"—Comedy — Friday, February 20
"IRON AND STEEL"—Drama, Two-Part Special Feature — Saturday, February 21

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Studios 213 W. 26th St., New York
ADOLPH ZUKOR, PRESIDENT — DANIEL FROHMAN, MAN. DIRECTOR

MOTION PICTURES

COMMENT AND SUGGESTION

PLAYERS long ago gained a victory in the fight for recognition on the screen, scenario authors are more and more securing the pleasure of seeing their names flashed along with the titles of their brain-children, directors occasionally enter the limelight, and now it is the camera man who is making a bid for a niche in the hall of fame. The question of placing the photographer's name on the screen is by no means entirely new. It has been given a new birth by the action of A. M. Kennedy, who recently gave New York concrete proof of his belief in the photographers' claims by placing on the length of film with the title of his pictures the name of the man behind the camera. The members of the Static Club, out in Los Angeles, have made one notch in their guns.

• • • •

It may seem niggardly to deny anyone who has had a part in the making of a good picture the benefit of mention on the screen, but it is difficult to see where the thing will stop. After the camera man—what next? Films are frequent which excite in us a strong desire to know the name of the photographer, and at times there are films in which the photography is the sole redeeming feature But good photography is a little more than good camera work; there are the dozen intermediary steps of developing and tinting that make for "better or worse" in the film. Why deny to those in charge of any one of these important steps the benefit of mention on the screen? And the scenic artist, "props," or—oh, why forget anyone whose hand touched any stage of the picture's making?

• • • •

The camera man's part in the making of a picture is assuredly important. Scores of directors lean rather heavily on the shoulders of the camera man. But the question of where the line must be drawn in the matter of granting film publicity is one that we would be pleased to hear discussed by our readers. The best of photography cannot mould a poor story, poor acting and poor direction into a satisfactory picture. But poor photography can hamper a good one, perhaps you say. Even so. But we of the "photographically uninitiated" come to look, perhaps mistakenly, for adequate photography as we look for satisfactory musical accompaniment and comfortable surroundings to view the pictures.

• • • •

May we venture a look into the far distant future, at the possible introduction of the film story of that period should the craze for mention on the screen continue? Would an announcement like this be too surprising? "Nailed to the Mast. Two-part drama by John Jones, accepted by Scenario Editor Samuel Smith, directed by Robert Robertson, and Assistant Director George Green, properties built by William Will, painted by Bill Brown, photography by S. Tatic,

BERNHARDT NIEMEYER.
In "Dollar Bill," Kinemacolor.

developing," etc., etc. After the names of the cast and others who were connected with the making of the picture are given, it may be possible to get the story itself started near the opening of the second reel.

• • • •

LIKE the woman who, when asked her opinion of a certain election, said she hoped Mr. Wilson would beat Mr. Bryan, we are not very well informed on the political lines in the coming Chicago election, but we have our hopes, and they are that however the votes finally tally, a city administration will be secured that will mean an end to the reign of the beneficent Funkhouser. At this distance we cannot think of more than umpty million things we would rather be than an exhibitor, exchange man or photoplay patron with Funkhouser holding the reins. If three or four energetic ones can infuse enough spirit into the Chicago exhibitors there should be little difficulty in gaining a sane censorship for the Windy City. But if, as usual, the three or four energetic ones are left to do all the work, with little or no support from those for whom they are battling, then Funkhouserism will continue in power.

• • • •

It is a fascinating game, this censorship, the way Funkhouser plays it. The doughty major has evolved a system for killing films that for simplicity and certainty beats any such doubtful calculation as the securing of four by the addition of two and two. With the same method we believe we could assure the death of even a milk-and-water topical film or a faithful adaptation of Mother Goose. For instance, the major is called upon to inspect a film in which the principal character is a Jew. As is the way with principal characters, of no matter what race or nationality, this one is probably either not a model of sanctity or else, if he be a comedian, is forced during the unfolding of the story to appear ridiculous. Say you are the censor. Being impartial, you are not capable of rendering a verdict on the picture, so the aid of a society whose particular aversion is Hebrew comedians is called for. The members of this society do not like the film, so, presto, it is banned. Of course it may have cost a few hundred dollars, perhaps all but the members of this particular society would have enjoyed it immensely, but what is a censor for if he cannot ban a film? How prove that you have worked, that your job is necessary, unless you have a string of hundreds of thousand feet of destroyed film to your credit?

• • • •

Then there is another "guaranteed" method of destroying a film, also evolved by the clever Funkhouser. Say the picture in question is one that treats indirectly of a subject that is taboo, but which has been treated so artistically that it appears possible of standing on its own merits. The course to pursue is this: Go down into the cellar and dig up a lot of films that are admittedly bad—that, with the consent of all concerned, were banned long ago. Then, after carefully picking your audience, of course, show all this collection of rubbish, and at the end, when your spectators are nauseated with filth, show them the picture on which a decision is to be given. If the ingredients have been well mixed, and all courses of preparation carefully handled, there is little doubt that the film will be prohibited. When backed by the skill of a Funkhouser, the doubt is *nil*.

• • • •

These are the means used by the method expressively known as "passing the buck," which, translated, means, "letting George do it." But this is not to be interpreted as meaning that the Major is not an adept at making ridiculous decisions himself. Perhaps it is only because he occasionally tires of being the only joker in the deck that he calls in the aid of others to administer the anaesthetic to films. At all rates these are hard days for Chicago. The worst of it is that, unless some wonderfully good work is done on the part of the exhibitors, men in Funkhouser's position always succeed, by virtue of their position, in getting the backing of public opinion. They have figures and samples of objectionable films in abundance, these things look good to the city editors, and spreads on the censor's "good work" are the result. There is always the cry that "millions are back of the fight against me," which gains for the censor the strong support of public sympathy. It takes a strongly organised body, working at all seasons of the year, to beat this sort of opposition. Public opinion cannot be convinced of the inanity of the censorship, when only a small proportion of the exhibitors are taking the trouble to tell it to them. Get together and fight day in and day out should be the spirit.

THE FILM MAN.

RUTH STONEHOUSE,
Essanay Leading Woman.

WINIFRED GREENWOOD,
"Flying A" Leading Woman.

THE VITAGRAPH THEATER

Crowds Flocking to Photoplay Company's Beautiful Broadway Playhouse—Novel Bill Assures Success

If the unofficial opening on Friday evening and the big business of the four days since may be taken as a criterion, Success (with a capital S) is assured for the Vitagraph Theater, the renamed and entirely remodeled Criterion, Broadway and Forty-fourth Street, New York. A novel bill, backed by perfect musical accompaniment, and given in a house that is the last word in luxurious photoplay theaters, has resulted in enthusiastic crowds at every performance since the opening.

BROADWAY'S LATEST, THE VITAGRAPH THEATER.
Giving the Former Criterion, Forty-fourth Street and Broadway, a New Dress.

The opening of the Vitagraph Theater is one of the most daring steps taken by a film company in years. An unusually high rental is being paid for the theater, which holds a commanding location on New York's White Way. Always a commodious and comfortable theater, the Vitagraph Company has not spared expense in making the old Criterion lavishly beautiful. For the securing of beauty a portion of the former seating capacity has been sacrificed. On all sides are richly framed oil paintings of the Vitagraph stars. In the foyer John Bunny, Ralph Ince, Sidney Drew, and Charles Kent smile down upon you. Others whom the painter's oils have caught are Lillian Walker, Anita Stewart, E. K. Lincoln, Clara Kimball Young, Norma Talmadge, Edith Storey, Earle Williams, Mary Charleson, Van Dyke Brooke, Mary Maurice, William Humphrey—well, just think of all your Vitagraph favorites, they are practically all there.

If you are stunned and pleased by your surroundings before the curtain rises, there is a big surprise in store for you yet. They tell us the stage setting represents an artist's studio, but the word "artist" doesn't half convey the regal splendor of the frame that has been provided for Broadway Star Features. Draperies and splendid furnishings set off a French window about fourteen by eighteen feet. On a drop back of this may be seen New York Harbor, with the Statue of Liberty and New York's skyline in the distance. Gradually the stage is darkened when a picture is about to be shown, lights appear in the windows of boats on the Bay, of the buildings, and atop Liberty's statue. Then curtains are drawn across the window, the screen is dropped, and the pictures begin. Work is being rushed on a $30,000 Hope-Jones Symphonic orchestra, the finest in existence, which it is expected will be ready for installation next week. Meanwhile a smaller instrument is being used, which we who attended the Friday dress rehearsal thought was great until we were told that it wasn't the real thing after all.

The programme for the opening of the new theater consists of a spectacular five-part drama, A Million Bid, a burlesque melodrama in three parts, Goodness Gracious, and a silent drama by J. Stuart Blackton in which John Bunny, Mary Charleson, and James Morrison make personal appearances. The performance is begun with a specially prepared film introducing all the Vitagraph players. At both the dress rehearsal on Friday night and the official opening on Saturday, President Rock, J. Stuart Blackton, vice-president, and Albert E. Smith, the treasurer, and Samuel Speden, head of the printing and advertising departments, were on hand. Many of the Vitagraph players attended the opening, and others prominent in the film world were seen about the lobby.

A Million Bid is a film adaptation of Agnes By George Cameron (Mrs. Sidney Drew), and proved a good start for the Broadway Star Features. In the cast of the picture which was directed by Ralph Ince are Charles Kent, Julia Swayne Gordon, Anita Stewart, E. K. Lincoln, Harry T. Morey, and Gladden James. The acting is strong, and the picture abounds in stirring dramatic scenes, one especially of a yacht wreck being a masterful piece of direction. The story in brief is of a mercenary mother who parts her daughter and her lover, then forces her to marry a millionaire whom she does not love. The millionaire's yacht is wrecked at sea, the girl's mother lost, and the millionaire supposed to have been. Later the girl is married to her old lover, a famous brain specialist now, and they are happy until one day the millionaire, who was saved but has lost all memory of events preceding the wreck, appears for treatment at the hands of the brain specialist. The distraught wife is the only one who knows him, and she is torn between her desire to tell the truth, or to prevent the operation and save her happiness. Death finally answers all, after a series of dramatic scenes at the operation, and on the part of Anita Stewart, who gives a gripping portrayal of the heroine.

The Honeymooners is a laughable pantomimic comedy, portraying the troubles of two elopers, James Morrison and Mary Charleson, who have married, though the young man's uncle, John Bunny, had chosen another mate for his nephew.

The three-reel burlesque melodrama that closed the programme, Goodness Gracious, kept the house in a continual uproar. Clara Kimball Young surpasses herself as the persecuted heroine who has only "her big eyes and sentimental nature." Others in the cast were Sidney Drew, Ned Finley, Kate Price, Etienne Giradot, and James Lackaye. James Young was the director.

Four performances a day are to be the rule at the Vitagraph Theater. At the 11.30 and 5.30 performances the prices will be twenty-five cents, with no seats reserved. Seats will be reserved at the 2.30 and 8.30 performances, the prices at the former for twenty-five and fifty cents, and in the evenings the prices will range from twenty-five to a dollar. The silent drama will be given at the 8.30 performance only.

KLEERVUE FILM COMPANY

ELYRIA, O. (*Special*).—The Kleervue Film Company, of which R. J. Morris is president, will start work on their factory at Elyria, O., shortly. The new company is capitalized at $75,000, fully paid.

MISSOURI TRUST SUIT

Attorney-General Thinks Mutual's Combination Violates Law

JEFFERSON CITY (*Special*).—On the theory that seven big moving picture film companies were operating in Missouri through the Mutual Film Corporation of Missouri, a company organized in Dover, Del., but also chartered in this State, Attorney-General Barker has filed proceedings under the anti-trust laws against all of them and asked that a special examiner be appointed by the Supreme Court to take testimony preparatory to asking that all of them be punished for violations of the laws prohibiting combinations in restraint of trade. The court appointed H. P. Lay, of Warsaw, Benton County, commissioner. The Attorney-General said he would take testimony in St. Louis, Kansas City, St. Joseph, and Jefferson City, and would commence work in the near future.

The companies named in the suit are the Film Exchange Corporation, American Film Manufacturing Company, Thanhouser Film Corporation, Majestic Film Company, Carleton Motion Picture Laboratories, New York Motion Picture Company, and the Mutual Film Corporation.

The Mutual Film Corporation of Missouri was incorporated in Dover, Oct. 8, 1912, with a capital stock of $5,000, and incorporated in Missouri Oct. 13, 1912, with the same capital stock and offices in Kansas City. W. C. Toomey is president of the company, and Edna L. Thomas secretary.

The fifteen shares of stock were held as indicated: H. C. Coghlan, New York, 9; Joseph F. Curtain, New York, 3; James M. Satterfield, Dover, Del., 3. The Missouri agent of the company at Kansas City was Alexander De Somers. Aug. 26, 1913, the company changed its Missouri headquarters to St. Louis, with Fred A. Keller, of St. Louis, as its Missouri agent.

It is the view of the Attorney-General that the seven non-resident companies all do business in this State through the Mutual Film Corporation, and that it was incorporated in Missouri for this purpose, with a view to obviating the restrictions of the anti-trust laws.

ALBANY INCORPORATIONS

Unique Company Has Capitalization of $100,000—Regal Features

ALBANY (*Special*).—The Unique Motion Company, New York city, having a capital of $100,000, was incorporated with the Secretary of State this week. Its purpose is to engage in a general motion picture business. The directors are Harry F. Karst, Sadie M. Gifford, 141 Broadway; Arthur Hernandez, 110 West Fortieth Street, New York city.

Regal Feature Film Company, New York City, capital $25,000. Motion pictures. Directors: George R. Milan, Jean Conklin, Margaret Sanders, 200 West 125th Street, New York city.

The Excelsior Feature Films Company, New York city, capital $75,000. To conduct the theatrical and motion picture business. Directors: Harry Handworth, Lake Placid, N. Y.; William A. Williams, 251 West 129th Street, New York city; William H. Wright, Arlington, N. J. G. W. HEDRICK.

COOLEY TO ASSIST POLLARD

Frank Cooley, formerly in stock, and well known on the Pacific Coast, has been engaged as assistant to Harry Pollard in the production of "Beauty" subjects.

HART GOES TO SPRINGFIELD

William V. Hart, who has been at the New York Mutual Exchange, has been transferred to Springfield, Mass., as manager of the Mutual Exchange there.

KINEMACOLOR ELECTION

Few Changes in Board—Hickey to Devote All of Time to American "Kin"

Little change is evident in the forces directing the destinies of the Kinemacolor Company of America as a result of the annual election held last week. A. P. Barnard once more holds the throne as president; William H. Hickey is general manager and vice-president. The other officers are Burton J. Westcott, second vice-president; Morris U. Ely, secretary and treasurer; Elmer Luce, assistant treasurer. In addition to the above named, the following are the Board of Directors: George H. Burr, Walter D. Young, Noble Crandall, Edward Lynch, and Edward C. King.

One of the most important changes announced is that William H. Hickey, who has for the past year been acting also as the general manager of the Natural Color Kinematograph Company, the English title of the Kinemacolor Company, will not be connected with that branch in the future. Mr. Hickey found it impossible to devote the proper attention to the interests on both sides of the Atlantic, and decided in the future to spend all his energies on the American end.

Albert E. Lowe continues as contract manager of the New York offices, while Felix Feist remains in charge of the Chicago headquarters.

Mortimer R. Weiner is general traveling representative in charge of the road agents.

All picture activities of the Kinemacolor Company will be transferred from the California studios to the new location at Lowville, N. Y. As soon as weather permits, production will be started at the New York studio.

LARGER ECLAIR OFFICES

Business Growth Forces Company to Take Big Quarters in Leavitt Building

Next Monday will see the Eclair Film Company established in their new enlarged offices in the Leavitt Building, 126 West Forty-sixth Street. One entire floor of this new building will be occupied by the Eclair Company, which gives them quarters over four times the size of their former offices.

The wonderful increase of sales in the last half year and the additional staff of employes which they have been compelled to put on to keep up with that growth were the forces which made necessary the new home for the American Eclair films. No expense has been spared in appointments and conveniences necessary to assure a most modern headquarters. There will be thirty offices, two spacious rooms to accommodate the force of stenographers, a reception room for visitors, and a magnificently furnished room where the directors may hold their meetings. Two projection rooms have been provided, and two operators will be on hand at all times. These same ideas of size have been followed out in the cutting and joining rooms and the shipping department. Absolutely fireproof vaults have been provided for the storing of films.

KENNEDY FEATURES MOVE

Kennedy Features, Inc., has moved its offices from the fourteenth to the fourth floor of the World's Tower Building. The move was necessary to get more space for the company, as from the new offices will be handled both the productions of the Kennedy Company and the Criterion Feature Film Company. Aubrey M. Kennedy is vice-president and general manager of both companies.

Wilfred Lucas, for three years with the Biograph Company, and Jeannie McPherson, who played Powers's leads for two and a half years, head the Pacific Coast company of the Criterion. A feature will be released every two weeks.

SCENE FROM KALEM'S "THE SHADOW."
Feature Release on General Film Programme.

WITH THE FILM MEN

William V. Hart, one of the old-timers in the film business, has been appointed manager of the Mutual Exchange at Springfield, Mass. Billy sends me a photograph of himself wearing a silk hat. It does not look natural, however, as I remember him better in the uniform of the 22d Regiment, N. G. N. Y.

CHARLES E. ELDRIDGE.

It is hardly necessary to put a caption on this picture, but for the benefit of a few who are not acquainted with the leading actors in pictures we will introduce to you Charles Eldridge, for many years with the Vitagraph Company and now with Universal. Most of the theatergoers of a decade ago will remember him as the creator of a number of well-known roles on Broadway, and the picture-goers of the past few years will conjure up images of him in many of the leading characters on the screen. He is one of the charter members of the Screen Club and always a welcome member of any group.

Our staff artist stepped out into busy Broadway Monday and took a photograph of the new Vitagraph Theater for the purpose of adding to our records showing the gradual invasion of the theatrical district by the motion picture. It proved so interesting that we are using it this week. This recalls a remark made by a well-known actor yesterday to the effect that "one good thing the pictures are doing is the cleaning of the front of the old Criterion." It has needed it for years, and the white building standing out among its dingy neighbors will prove a big advertisement.

Charles F. Abrams writes from Buffalo that he is having an unusually successful trip. State right buyers are waiting for him at the station and fighting with one another for the first chance at his picture. Charlie, whose middle name is Features, is due home to-day.

John Hardin invited several of us to the Ambrosio projection rooms Saturday to see a new picture. We went, saying harsh things about John for taking our time on a Saturday afternoon, and we saw a picture, Michael Perrin, which was such a revelation of the pantomimist's art that we actually thanked John for taking our time! Ermete Novelli, who is the Joseph Jefferson of the European speaking stage, played the leading role, and I have never yet seen an actor on the screen who had such a command of facial expression or one who could tell a story so completely without speaking.

After fifteen years of continuous work, C. A. Willat, president of the Willat Film Corporation, accompanied by Mrs. Willat, has left for Florida for his first vacation. "Doc," as he is better known, has finished all the work connected with the new factory at Fort Lee and will return in time to be present at the opening. The itinerary includes a visit to the old homestead.

S. S. Hutchinson, president of the American Film Company, has returned to California after a two months' trip East.

The inspectors of the New York fire department have been particularly busy among the film offices during the past two weeks, and a number of concerns who have been storing films far beyond the legal allowance are scurrying for new quarters in buildings which are absolutely fireproof. The wonder is not that the law is being enforced, but why it was not enforced long ago. Numberless small concerns scattered all over the city in some of the so-called "semi-fireproof" buildings have been defying the law in fancied security by carrying hundreds of thousands of feet of film, generally junk, to the menace of the other tenants of these buildings. One of the inspectors was heard to remark that "one concern had nearly two million feet of film, which, if a fire ever started, would be the same to the other tenants as living over an active volcano."

Agnes Egan Cobb, the only woman sales manager in the film business, is scurrying through the Middle West placing Features Ideal and Union Features. Reports from her show that business is booming.

Jules Bernstein has been threatening for some time to accept a new position, but has never told us with whom. Saturday night he announced that he had resigned from the World's Special and taken the new position, but was still reticent as to its location. Oh, well, here's luck anyway, Jule.

William W. Hines, one of the best-known advance agents in the theatrical field, has joined the staff of Kennedy Features as publicity and advertising head.

The Gotham Film Company announce the production of a picture called The Life of Big Tim Sullivan, based on the career of this well-known East Side politician.

Louis Machat, president of the Standard Feature Film Company, of Boston, has signed a contract for the output of Midgar Features, two a month. According to President Garrison, of the Midgar Company, they have just received three features from Europe which are exceptionally good.

I had intended giving Dixie Compton a boost myself, Joe, but as you have done it I can only endorse what you say in toto.

Considerable comment has been made by box holders at the Screen Club ball because their names were not in the published lists. Some of them are frank enough to say that they bought the boxes for advertising purposes, and want it known. Following is a list handed us by the treasurer, so, if you are not on it, blame him: Photo Drama Motion Picture Company, Mutual Girl, Ramo, Gloria, American, Solax, David Horsley, Edison Company, Thanhouser Company, Hugh Hoffman and Fred Gunning, Eclair, Mr. and Mrs. Barry O'Neil, Alec Francis, Will Shearer, Stanley Walpole, Frank Powell, Crane Wilbur, Fred Thompson, W. F. Haddock, J. H. Gerhardt, Famous Players, World Special, All Star, Willatt Film Company, Vitagraph, Lubin, Otis Litho, Kessel & Baumann, Jule Bernstein, King Baggot, Wm. Robert Daly, Mark Dintenfass, Universal, Billboard, P. A. Powers, Warner's Features, Worthy Butts, and J. V. Ritchie.

Walter MacNamara and his company sail for Europe on Friday, Feb. 13. They intend going to London to establish European offices; then to make an extensive tour of Ireland to get the atmosphere for an Irish subject that MacNamara thinks will rival "Trail in Souls" in popularity. In severing his connection with Universal there is mutual regret, as MacNamara has done some very excellent work both as author and director. Good luck and best wishes for a fine picture, Mac!

P. S. B.

Photoplay Masterpieces

COMING

JUDITH OF BETHULIA

The tragic story of Judith and Holofernes —based on the Apocrypha—by Thomas Bailey Aldrich.

A 4-reel BIOGRAPH production.

GERMINAL

OR THE TOLL OF LABOR

Adapted from Emile Zola's celebrated novel. Massive, spectacular, compelling. Will rank with the really great feature successes of the year.

A 5-reel PATHE drama.

THROUGH FIRE TO FORTUNE

OR THE SUNKEN VILLAGE

A most unusual photo-play—ingenious in contrivance and thrilling in effect.

A 5-reel LUBIN drama.

Booked Exclusively Through Special Feature Department, 71 West 23d St., N. Y.

General Film Company

HUGH JEFFREY

LEADING BUSINESS RAMO FILMS

Direction of WILL S. DAVIS

We must have at once, **Three-reel Feature Scenarios,** dealing with Western life. Nothing too big. Top prices for stories with a punch. Answer—**THE COLORADO MOTION PICTURE CO., CANON CITY, COLO.**

HUGH FORD AT WORK

Prominent Producer Leaves for Coast to Begin First Screen Play

Hugh Ford, the prominent theatrical producer, who together with Frederick Stanhope and Edward A. Morange, recently became allied with the Famous Players' Film Company, is on his way to the Pacific Coast to make preparations for the first of his productions, a film adaptation of The Silver King. This film version of Sir Henry Arthur Jones's famous play will be produced by Hugh Ford and Edwin S. Porter, technical director of the Famous Players, in collaboration. In the course of the production the company will probably go to Europe to secure the exact location of some of the scenes.

A number of other strong features are planned by the Famous Players which will be produced by Messrs. Ford, Stanhope, and Morange. Spectacular subjects will be sought largely, as it is in such productions as The Garden of Allah, Joseph and His Brethren, The Melting Pot, and The Deep Purple, that this trio has made its international reputation.

WANTS $16,000 DIVIDED

Mark Dintenfass Starts Suit to Have Independents Divide Earnings

Mark Dintenfass has started suit in the Supreme Court against his fellow members of the Associated Independent Film Manufacturers' Association, seeking a division of $16,000, he alleges, stocks held by the associations have earned. As a member of the association it was necessary that his suit be aimed at all the other members besides the association itself. The members include The Eclair Film Company, The Thanhouser Company, Edwin Thanhouser, Ingvald C. Oes, The Great Northern Film Company, David Horsley, and The Nestor Film Company.

The association was formed some time ago by the Independents to secure co-operation. Stock in the various concerns was deposited in the company's treasury. This stock, Mr. Dintenfass says, has since earned $16,000, and it is for his share of this that he is suing.

ANGLO-AMERICAN PLANS

Plan New York Theater Like London's New Gallery Kinema

A photoplay theater for New York like London's film house de luxe, the New Gallery Kinema, is among the plans of the recently organized Anglo-American Film Corporation. At the head of the new corporation are Mr. George Lederer, of Casino fame, and Mr. Edward Laurillard, owner of the London New Gallery Kinema, and, in conjunction with Horace Sedger, controlling sixteen other theaters in the British capital.

The plans are that the big productions of the Anglo-American Company made abroad would receive their premiere at the London house and their first American showing at the New York theater. After they had been fully tested the pictures would be released for the country at large. The productions of the company made in this country would also, when shown abroad, be seen first at the London house.

Meanwhile the Anglo-American Company is releasing two features in this country. They are The Three Musketeers, a Paris production, and Sixty Years a Queen, a Barker English production.

NEW COAST DISTRIBUTOR

All Star Feature Distributors, Inc., Organized by Sol Lesser

Incorporated for $60,000, the All Star Feature Distributors plan a vigorous campaign along the Western coast. Sol Lesser is at the head of the new organization, which, as the name indicates, will have as a leader the productions of the All Star Feature Corporation, and in addition will offer one other large feature per month.

The company expects to make its advertising department one of its strongest features, and to this end more than ten thousand dollars is being expended on this branch. The States controlled by the All Star Feature Distributors are: California, Nevada, Arizona, Washington, Oregon, Idaho, New Mexico, Montana, Colorado, Utah, and Wyoming.

FILM IDA TARBELL'S STORIES

Ida Tarbell, the well-known author, has joined the ranks of the scenario writers, the Vitagraph Company having made an arrangement to film most of her well-known stories. "The Man Who Knew Lincoln," one of the best-known products of her pen, will be an early release. Miss Tarbell was a visitor at the Brooklyn studio last week to aid in preparing the scenario. Miss Tarbell was filmed at her desk, writing this Lincoln scenario. It is said to be a very striking portrayal, inasmuch as Miss Tarbell appears to be perfectly unconscious of being photographed, and does not act at all differently than if it were an ordinary, every-day occurrence.

HUTCHISON OFF FOR COAST

Samuel S. Hutchison, president of the American Film Manufacturing Company, and Mrs. Hutchison, accompanied by J. E. Freuler, vice-president of the Mutual and secretary and treasurer of the American Film Manufacturing Company, and Mrs. Freuler have returned to California after a brief visit to Chicago.

Mutual Movies Make Time Fly

At the Sign of the Wing-éd Clock

Mutual Movies Make Time Fly

Andrew Carnegie Billie Burke

Mayor Mitchel of New York

District-Attorney Whitman

These are but a few of the "real people" shown meeting

"Our MUTUAL Girl"

Up-to-the-minute fashion material—showing the newest styles on living models in the studios of the great New York dressmakers.

Central Park, Fifth Avenue, The Plaza, The Ritz—all the fashionable places. With such wealth of material all brought together in a fascinating love story, is it surprising that exhibitors everywhere are clamoring to show

"Our MUTUAL Girl"

The Greatest Business Getter Ever Offered in Regular Service to Moving Picture Houses

Bear in mind that this great feature film can be had only by houses showing Mutual Movies. It is part of the regular programme.

Special posters—special lantern slides—special heralds.

Branches in 49 Cities **MUTUAL FILM CORPORATION** NEW YORK

"SQUAW MAN" NEXT WEEK

Lasky's Initial Feature Will Be Given First Showing Next Tuesday

Tuesday, Feb. 17, the Lasky Feature Play Company will show its initial feature, The Squaw Man, in New York. Dustin Farnum and a strong company have been working on the picture for eight weeks at the Hollywood studios, and reports are that a strong drama has been produced.

A Broadway theater will be secured for the first showing to buyers and the press. Sixteen hundred invitations will be sent out.

GREGORY TO AID FLEMING

Carl L. Gregory, one of the motion-picture directors who also operates their own cameras, has been transferred from the direction of Princess photoplays to the direction of "Big Productions" as aid to Carroll Fleming, who is chief director of the big 'uns.

MAJESTIC STUDIO GROWING

When the Majestic company arrived in Los Angeles the studio range was only 22 by 36 feet. Constant additions have resulted in a stage 110 by 55 feet, while an enormous new stage is now in process of construction.

FRANK POWELL

PRODUCER OF FEATURE PRODUCTIONS

Pathe Frérès

EDWARD J. LE SAINT

DIRECTOR

Selig Polyscope Co. LOS ANGELES, CAL.

J. SEARLE DAWLEY

Director—Famous Players Film Co.

Current Releases: { MARY PICKFORD in HEARTS ADRIFT—Feb. 10th

IN THE COAST STUDIOS

Pushing Preparations for Photoplayers' Ball—Storm Wreaks Damage in Inceville—What the Players Are Doing

LOS ANGELES (*Special*).—Doubtless the most interesting event at present is the preliminary preparation for the second annual ball of the Photoplayers. Not only is the great colony early astir regarding this St. Valentine event, but society is taking even greater interest than in the first huge success at Shrine Auditorium. Every leading lady and other lady of the films here is holding secretive sessions with modistes, while the men are rushing teachers of the new dance crazes, of which there are many. Shrine Auditorium has a capacity of ten thousand. It now is doubtful if the crowd which promises to be on hand will be able to dance with the greatest comfort in the world. The Photoplayers are working conscientiously to make the affair what it is confidently expected to be—the social success of the season. Los Angeles is film mad at present. The ball will give the masses the opportunity to release some of the pressure.

Floods of sunlight are following floods in the mountain and valley sections. However, it will require more than a smiling sun to banish some of the effects of the recent downpour. Inceville is in sackcloth and ashes. Swept by torrents rushing from the Santa Ynes range on one side and buffetted along the shore line by almost tidal waves, Thomas Ince's widespreading domain is devastated. Japanese, Irish, and other villages are gone. The great bridge is swept away; the main traveled road leading into the wilds is no more. On every side are new locations where familiar scenes once met the eye, so thoroughly did the waters do their work. There was drama also. The three-masted schooner *Fremont*, owned by the company, was blown out to sea with a full company and Director Charles Gyblyn aboard. The vessel dragged its anchors, but was helpless at sea, as there were no sails aboard. Tugs set off in frantic pursuit after twelve hours. It was believed that the craft was lost. However, the staunch sailor outrode the storm and was brought to the bay in safety. The New York Motion Picture Company's total loss at these Broncho and Kay-Bee studios and holdings was about $8,500. Mr. Ince already is at work restoring his villages, roads, and stages. The companies are at work under difficulties, but releases will be made as usual.

The Kennedy Feature Company and Criterion Feature Film Company, located at 1339 Gordon Street, Hollywood section, are both at work, with everything running smoothly. Arthur Maude, director for the Kennedy Company, has a large and competent force of actors at his command. Wilfred Lucas is turning them out for the Criterion regularly now. The latter company is doing multiple Westerns, while the Kennedy Company is putting on copyright multiples of note. The new possessors have made many improvements at the studio. There now are three large stages and a number of nice houses on the spacious grounds. This combination has abandoned the title of "International," and will be known under the above brands in the future.

Hardee Kirkland scored heavily at the Little Theater of Los Angeles, which opened its doors to society last week. Finding it impossible to fill the all-star cast by one actor, Manager John Blackwood invaded the screen world and induced the well-known director, Kirkland, to take the suffering role. Critic Otheman Stevens gave Mr. Kirkland credit for "vivid" work in The Pigeon, while others praised his performance unstintedly. All of which goes to prove that film artists do not have to "come back." They are there already.

Busy days for Wallace C. Clifton, of the Selig Zoo studio. With The Adventures of Kathlyn still on their stupendous way and Director Grandon leaning heavily on Clifton to keep the mass of scenario matter right up to change in locations, that writer is visible from the ears up only. California dailies and periodicals are fully as inflamed regarding the thrilling "Adventures" as publications throughout the East. Each series calls for long lines of waiting fans outside the theaters running the story written for Miss Williams.

Lule Warrington has been transferred to Donald Macdonald's comedy company at the Universal studios. Her clever performances in many roles caused the director to draft her.

Director Frank Montgomery, of the Kalem, has recovered some of his automobile which was stolen New Year's evening. It was stripped plentiously, but Frank was glad to see the skeleton.

"Carlyle Blackwell, the Movie Star Who Receives Seventy-five Letters of Adoration a Day," is the caption in the *Evening Herald*, accompanying a picture of the Kalem director and actor. That publication is interviewing all the leads and spreads pictures and quotations all over the front page of its second section each day.

Manager Thomas S. Nash, of the Selig studio, Edendale, has returned from his Eastern trip, accompanied by Mrs. Nash. He states that he enjoyed the busy whirl, but—without aspirations—still prefers Los Angeles and roses.

Marshal Farnum, the well-known stage director who deserted the footlights to direct in pictures for the Selig Polyscope Company at Chicago, is the latest arrival. He will be the third director in the Selig yard, Edendale. Mr. Farnum met up with Brother Dustin Farnum the second day. Both being in films, they greeted each other in a perfectly friendly way. Marshal now is able to direct a picture without shouting "up stage!" and says he has no apologies to make to his friends in the legitimate.

Eugenie Forde is playing characters with Burton King, who is turning out Ucona brand films at Glendale. The actress has a splendid role in Mother's Birthday, a strong, heart-interest story now under production.

Victoria Forde has been engaged by Al. Christie to play with his comedy company at the Universal.

It isn't "Little Mary" any more.

The petite Pickford person says so herself. "I am Big Mary now," is her wail. "They won't get me into the country any more. Goodness me! I positively grew fat on that trip. I have gained and gained until now I weigh 110 pounds. Just think of it!" It is too much to think of all at once, Mary.

The last of the Griffith Players have arrived in Los Angeles and are at work. The ancient and honorable Frank ("Spec") Woods headed the contingent of seventy players, making the Reliance populace here more than one hundred. This entire aggregation is at the old Kinemacolor studio. Mr. Griffith did not come, however, his trip being delayed a few days. Among the arrivals of notables with Woods were: Director James Kirkwood, Director Edward Morrissey, Henry Walthal, Courtenay Foote, Owen Moore, Bobby Harron, Spottiswoode Aitken, Lillian Gish, Mae Marsh, and Dorothy Gish. Blanche Sweet will follow soon. In the scenario department are "Spec" Woods, the big chief; Russell Smith, and George Hennessy. G. W. Bitzer is superintendent of the negative department and Samuel Du Vall has charge of the stages, sceneries, and properties.

W. E. WING.

PRIMA DONNA FILM STAR

Beatriz Michelena to Be Featured in California Company Pictures

Beatriz Michelena, well known as a prima donna, is to star in the silent drama. Miss Michelena will be featured by the newly organized California Motion Picture Corporation when that firm starts operations.

Miss Michelena will be starred first in a series of photoplays based on several of the famous operas in which the prima donna has heretofore appeared. The famous soprano possesses unusual beauty, which should aid her in becoming popular on the screen.

CHICAGO PENNY THEATER

Photoplay Theater Exclusively for Youngsters to Be Erected in Windy City

CHICAGO (*Special*).—Chicago is shortly to have a penny photoplay theater, the first of its kind. The proposed theater is to be erected at Twelfth and Halsted Streets, with a seating capacity of 4,100, and will cost in the neighborhood of $52,000. It is to be exclusively for boys and girls under sixteen years of age. Jack Robbins, the Sociologist, who recently took the "twelve worst boys in the country" to a farm in Nevada, announced the plans of the Chicago "Big Brothers" for a penny theater.

It is the plan of these gentlemen to erect similar theaters in each section of the city, including a large house in the loop district.

FILM ROOSEVELT TRIP

Mutual Company Has Pictures of Ex-President in South America

Ex-President Roosevelt's recent trip to South America has been photographed for the motion picture screen. The picture is in three reels and will be released by the Mutual Company soon. Carl Van Hoffman, war correspondent and camera man, accompanied the Colonel on his trip and is responsible for the pictures.

Views on the steamer on the way down, scenes throughout Brazil, the lepers' colony at Trinidad, and many beautiful South American nature pictures are included in the film.

TROUBLE OVER PROCTOR CHANGE

ALBANY (*Special*).—Owing to the fact that F. F. Proctor has turned his South Pearl Street theater here into a motion-picture house the members of the orchestra have received a two weeks' notice. This came as a surprise to the musicians, who were of the opinion that the contract signed last Spring between the theaters and the Musicians' Union was binding for the whole season. This agreement calls for a certain number of men in an orchestra. At that time no mention of picture houses was made, but many of the musicians believed that the contract was made with Proctor's theater, and no matter whether the house ran pictures or vaudeville, the agreement would stand. It is expected that action on the matter will be taken by the local Musicians' Union.

EVEN THE WEATHER-WISE ARE PUZZLED NOW WITH VARYING STYLES AND CHANGING SEASONS; BUT THE WISE EXHIBITOR KNOWS THE VALUE OF THE SELIG REGULAR SERVICE

"The Adventures of Kathlyn"

No. 5

"A COLONEL IN CHAINS"

Kathlyn had been led to believe that her father was dead, but found him in chains in Umballah's palace, where she was herself imprisoned.—How she escaped and secures his freedom—is a thrilling novelty.

In Two Reels—Released February 23rd

FEBRUARY 24th—"THE CYNIC"

A well-dressed cad, who believes everybody dishonest but himself, lays a wager to that effect and loses to a philanthropist.

On the same reel with

"DOC YAK, THE CARTOONIST"

FEBRUARY 25th—"KING BABY'S BIRTHDAY"

The child is, indeed, the light of the household, the key to perfected happiness.—This is a clever picture of child-life.

FEBRUARY 26th—"TESTED BY FIRE"

A good, red-blooded play dealing with the most romantic modernists of the time—the forest rangers of the West.

FEBRUARY 27th—"THE ATTIC ABOVE"

A thrilling bit of detective work, which led to the finding of the black sheep in the bank.

N. B.—Get the SELIG selections of interesting and attractive pictorial printing for lobby illustration. One-sheets on every release; three and six-sheets on all multiple releases.

THE

SELIG POLYSCOPE COMPANY

20 East Randolph Street CHICAGO, ILL.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

C. JAY WILLIAMS — A Lovely Senorita; A Story of Crime; On the Lazy Line

NOW MAKING PICTURES IN FLORIDA

NEXT—The Beautiful Leading Lady—Feb. 23

WALTER EDWIN — The Perfect Truth; The Man of Destiny; His Grandchild

NEXT—Sophia's Imaginary Visitors—Feb. 17

GEORGE A. LESSEY — The Witness to the Will; The Mystery of the Tolstoi Wire; An American King—3 Parts

NEXT—The Story of the Willow Pattern—Feb. 19

WEBSTER CULLISON

AMERICAN-ECLAIR DIRECTOR OF ALL WESTERN FEATURES

LUCIE K VILLA LEADS

MANAGING DIRECTOR, WESTERN BRANCH TUCSON, ARIZONA

EARLE A. FOXE

Leading Man, Mutual Direction James Kirkwood

Address Western Studios, Los Angeles, Calif.

HONOR FOR PATHE

Film Company Head Receives Legion of Honor Decoration

Charles Pathe, head of the Pathe Company, who is just now in this country, has been made a Chevalier of the Legion of Honor. This is one of the greatest honors that can be given by the French nation and is a strong recognition of Mr. Pathe's work.

Several years ago the honor was offered

CHARLES PATHE.

to Mr. Pathe, but with his usual modesty he declined, and this time it was only at the earnest solicitation of his friends that he consented to accept the decoration.

ECLAIR IN ARIZONA

Webster Cullison Has Strong Company and Up-to-Date Studio at Tucson

Away out in Tucson, Webster Cullison is turning out Eclair features, with himself and his company the only film people in the district. A most up-to-date studio has been erected for the company. In a letter to Broadway friends, the Eclair director describes his plant as follows:

"I have an ideal company of bully good performers, and every one of the twenty-three are real 'honest to God' artists. In addition to the regular performers I have five cowboys and five Mexicans, and Indians hanging about all the time for jobbing.

"Have been making feature productions of the O. Henry and Eugene Manlove Rhodes stories, and have a fully equipped plant here, consisting of a large ten-room house, stage 40 by 40, a large scene house, containing property room, wardrobe room, dark room, etc., nineteen horses with stable on property for their accommodation, in fact everything that is conducive for the making of good films. The plant is 132 feet frontage, with a depth nearly 700 feet, all laid out in gardens, etc."

INCORPORATE GORDON THEATER

ROCHESTER (*Special*).—After having been conducted under a partnership agreement for nearly a year, the Gordon Theater was incorporated Feb. 3 at a meeting held in the office of George E. Werner. The company will be known as the Gordon Photoplay Company, Inc., and is capitalized at $200,000. This consists of 2,000 shares of a par value of $100, held by Nathan H. Gordon, of Brookline, Mass.; Isadore Gordon, of New Haven, Conn., and Hyman Gordon, Jacob Gordon, and Thomas S. Powers, of Rochester. The Gordon Theater was opened on Feb. 17, 1913, and it was announced that for the eleven months ending Jan. 17, 1914, the earnings of the theater were 16¼ per cent. Officers of the corporation will be elected in a few days.

ROBERT HOGAN.

KLEINE SUFFERS FROM FORGER

The Kleine Optical Company states that a number of forged checks, countersigned by George Kleine and signed by Frank Hough, manager of the Kleine Optical Company, have been passed through the Eastern States in the past few weeks. The checks are drawn on the State Bank of Chicago. A letter from the Stratford Hotel, Bridgeport, Conn., describes the forger as follows: "Medium height, light complexion, weight about 165 lbs. Registered at the hotel and called for his mail, which contained a letter bearing the check." The forger carries an amount of Kleine stationery and makes it his business to call upon picture-theater owners in the various towns in which he stops.

VOSBURGH IN "THE INFORMER"

In the review of The Informer, a Domino film, published recently in THE MIRROR, an error was made in the statement that "Alfred Vosburgh played the rival." Mr. Vosburgh played "Barney," the lead, in this picture. Mr. Vosburgh is now at the Vitagraph Western studio at Santa Monica.

AMBROSIO

PRESENTS

ERMETE NOVELLI

IN

What Joseph Jefferson was to America
What Henry Irving was to England
THAT—AND MORE
is
ERMETE NOVELLI
to Continental Europe

"From tears to laughter, then back to tears, one follows this wonderful actor in his unsurpassed impersonation of the old parish priest"

MICHAEL PERRIN or A SPY FOR A DAY

IN FOUR REELS

A ROMANCE OF THE FRENCH REVOLUTION

READY FOR SHIPMENT FEBRUARY 21st

1, 3, 6 and 8 sheets poster, herald and slides

AMBROSIO AMERICAN CO.

15 EAST 26th ST. NEW YORK

PALEY GETTING AROUND AGAIN

William Paley, who recently lost his leg, one of the pioneers of the motion picture business, and has the distinction of making the first multiple reel ever produced, writes to the Vitagraph in acknowledgment of their subscription in his behalf. He says it has enabled him to purchase a cork leg for himself, and just as soon as it is delivered by the manufacturer he will be able to get about again and help himself. The subscription raised by the Vitagraph was sufficient to relieve his immediate needs and put him in a position to look out for himself.

OHIO HAS NEW FILM COMPANY

CLEVELAND (*Special*).—Incorporation papers have been filed at Columbus for the Columbia Film Manufacturing Company. The new firm has taken an option on a location near here, and the making of pictures will soon commence. The offices of the company will be in the Columbia Building, but the entire business will be conducted at the studio as soon as a building can be erected. The capital stock of the company is $10,000, and the officers are headed by S. A. Lustig.

BAR FILMS FROM MAIL

WASHINGTON (*Special*).—Motion picture films made from inflammable material are barred from the United States mails by an order issued last week. Representatives of the manufacturers have been here and are conferring with the postal authorities over the order. The manufacturers say that there is no danger from the films as they will be placed in absolutely fireproof containers.

AMERICAN-ECLAIR

FEATURE FILMS

THE JINGLE OF COIN

Is Pleasant Music to the Ear of the Exhibitor

BOOK

"The Cross In the Cacti"

Released, Wed., Feb. 18th

An Eclair Two Reel Western, and Enjoy Some Box Office Melody!

A Western Story Different from the Rest

DO YOU LIKE MUSIC?

See the Nearest Universal Exchange Today!

225 W. 42nd ST., NEW YORK CITY

NEW THEATERS

After a complete remodeling the American Theater, Market Street near Seventh Street, San Francisco, will be opened as a motion picture theater. D. J. Graumann is to be the manager of the house, which will be the Coast home for the Famous Players Features. It is expected that about $30,000 will be spent in refurnishing the theater and making alterations necessary to increase the seating capacity to 2,100. May 1 is scheduled as the opening date. The house will be known as the New American and will be run in conjunction with the Imperial, also controlled by Graumann.

Tom Moore, Washington's well-known exhibitor, has taken over another theater in the Capital City for motion pictures. The old Academy of Music, seating 2,240, has been entirely remodeled and will open next Monday evening as the Orpheum. Feature films, accompanied by an orchestra of ten pieces, will be the rule. Admission will range from 5 to 20 cents.

Washington, D. C., also boasts of another new photoplay house in the Liberty, at 1419 North Capitol Street. The Licensed programme is shown.

Still another evidence of the activity of Washington's exhibitors is the new Savoy Theater, on Fourteenth Street, between Columbia Road and Irving Street. This house has a seating capacity of 810 and was erected at a cost of $30,000.

KALEM WANTS TO KNOW

Tariff on Irish Soil Starts Film Company Seeking Information

Under what section of the tariff is ordinary, everyday, Irish soil deemed dutiable? Kalem wants to know.

As was stated in the last week's issue of THE MIRROR, Kalem imported several tons of soil taken from the base of the Colleen Bawn Rock, in one of the Lakes of Killarney. This Irish soil is to be used in conjunction with the superb three-part adaptation of Dion Boucicault's immortal drama of Irish life, The Colleen Bawn, which is to be released Monday, March 16.

The soil arrived on the White Star liner *Megantic*. To the surprise of the motion-picture manufacturers, it was declared dutiable. In addition to this, they were required to pay a broker a fee which amounted to more than the entire amount of the duty, in order to have the soil piloted safely past the rocks and shoals of the maze and red tape of the Customs House.

It was thought at first by Kalem that the soil was taxed under the head of manufactured articles since the elements of nature must have been at work for some millions of years in preparing the soil for that company. The appraiser, however, gravely informed the Kalem representative that such was not the case. A question as to whether the soil was classed as antique, in view of its age, brought forth a shake of the head to the negative.

And if Irish soil, from which the snakes were driven forth by Erin's patron saint, is dutiable, how about Mongolian soil, or Bulgarian soil, or Chilian soil? Are the duties on these higher or lower? Kalem wants to know.

The soil is to be distributed among all the Licensed film exchanges in the country. Exhibitors who feature The Colleen Bawn are to receive enough of it, free of charge, to fill a box one inch deep by four feet square. This box will be placed in front of the ticket office.

The exhibitors will then invite their patrons to "come and stand on Irish soil." The curious photoplay patrons who respond will thus literally "stand on Irish soil" as they purchase their tickets.

Photographs showing the soil being dug from the base of the Colleen Bawn Rock, and affidavits from the parish priest and the municipal officials of Killarney testifying to the authenticity of the soil, will also be given to the exhibitors. These are calculated to dispel all doubt in the minds of the "fans," who may believe that the soil was not brought over from Ireland.

PHILADELPHIA BALL

Exhibitors to Hold Affair Feb. 20 at Horticultural Hall

PHILADELPHIA (*Special*).—Plans are under way for a monster ball of the Philadelphia local of the Motion Picture Exhibitors' League, to be held Feb. 20, at Horticultural Hall, Broad and Locust Streets.

Following is the committee of arrangements which has the ball in hand: M. Spiers, chairman; J. Weinrich, George Roth, D. Baylinson, D. R. Sablosky, M. J. Walsh, J. M. Solomon, Nat Fisher, J. Greenbaum, J. W. Pierce, and J. Emanuel.

BARKER HANDLES LEONARD FILMS

Charles V. Barker, who has established offices in the World's Tower Building, is marketing the Marion Leonard films. These features, produced at Miss Leonard's Brooklyn studio, have proven very acceptable to the exhibitors.

KOTLOWSKY JOINS ALL-STAR

Benjamin S. Kotlowsky, who till recently has been connected with the scenario department of Pathe, is editing scenarios for the All-Star Company, Mr. Kotlowsky has had a long picture experience, having been with the Universal scenario department, and having acted and written for Biograph. A few years of stage experience also stand him in good stead.

BIG BIOGRAPH FEATURE

Picture Taken in California Has Spectacular Views of Frontier Life

On Feb. 26 the Biograph Company announces the release of a two-reel feature that promises a more than ordinary film. It is entitled The Massacre, and portrays graphically the early days of the Northwest, the struggles of the settlers, and their conflict with the fierce Indian tribes of that region. The settings of the picture are in the San Fernando Valley of California.

It has been the intention of the producers to give as fully as possible a faithful reproduction of actual scenes in the frontier days treated of. While the film represents thrilling battle scenes of large perspective and action, it will be found that at no time are the main points of the characteristically human story it tells lost to the spectator. The story relates how an Indian scout remained true to his trust in promising to protect the young child of the woman he had hopelessly loved. As the maddened Indians move closer and closer around the fast narrowing circle alone and helpless on the plain, the Indian, by a clever ruse, saves the child, now grown, and her baby. There the young stranger who had stolen her from him found his wife and her baby, but the scout had died, his trust fulfilled.

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Next Release, Feb. 25 The Desert's Sting

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(Biograph Leads, three years) (Powers Leads, two-and-a-half years)

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WILLIAM F. HADDOCK

DIRECTOR

Producer of "PAID IN FULL"

For "ALL-STAR CORPORATION"

SCREEN CLUB

GEORGE A. POSNER

Author, Critic, Photoplaywright

On Staffs of THE MOTION PICTURE, PHOTOPLAY, Etc.

Author of A Man's Price (Edison), Her Son (Kinemacolor), The Law and His Son (Biograph), A Queer Elopement (Biograph), His Punishment (Reliance), A Virginia Feud (Kalem), etc.

JANUARY RELEASES:

The Son of Thomas Gray (American), 10th; The Man Who Lied (2-R. Universal), 19th; A Single Ruberville (Majestic), 31st.

FEATURE FILMS OF THE WEEK

"Paid in Full" an All-Star Triumph—"The Trap" Has Out-Door Atmosphere—"Drama at Heyville" Splendid Comedy—"Broken Lives" Strong—Excitement Packs "Millions in Jewels"—"Caught With the Goods"

"PAID IN FULL"

Five-Part Picture Adaptation of Eugene Walter's Play of the Same Name. Scenario Adaptation by Louis Reeves Harrison. Produced Under the Personal Direction of Augustus Thomas.

Joe Brooks ..... Tully Marshall
Emma Brooks ..... Caroline French
Captain Williams ..... William Riley Hatch
Jimsey Smith ..... George H Irving
Beth Harris ..... Winifred Kimston
Mrs. Harris ..... Hattie Russell
The Detective ..... Irving Southard

Paid in Full as a play was the surprise of its particular season, the hit and salvation of its season, and one of the strongest melodramas of recent years. As a motion picture Paid in Full once more makes "history repeat itself."

Louis Reeves Harrison, who prepared the scenario of Eugene Walter's play, has given us a version that contains fully the spirit of the characters and unfolds clearly and logically at all times. While we would not welcome such frequent use of "visions" in all photoplays, in the present instance they heighten the artistic effect, and succeed in making the story intelligible with a minimum of sub-titles. Paid in Full is largely a play of "characters." It is the height of film artistry that shows us the character of the people in the story by "action" and not the subterfuge of printed explanations. There is not a scene in Paid in Full that cannot give a vital reason for its existence, there is not a second when we are in doubt and hoping for an explanatory sub-title, there is not a moment when we are not moving forward in the story. And these are the only points open for criticism, for the strength of the story as a story is admitted, the stamp of popular approval was long ago placed upon it.

The players are all capable, and in the case of the principals it is a real "all-star" cast. William Riley Hatch and Tully Marshall probably run a dead heat for the honors, both giving us character studies that would be wonderful for any picture actors, and in the present case are marvelous. Neither Captain Williams nor Joe Brooks will quickly pass out of your minds after you have viewed Paid in Full. George Irving's interpretation of the role of Jimsey Smith is entirely pleasing, and falls below that of Hatch and Marshall only because of the lesser strength of the role. An admirable spirit of repression characterises the work of all the players. The settings and staging are throughout adequate. The photographic work, which we understand Irving Willat is responsible for, is some of the best that the screen has seen, especially in the "fade-in" views.

For the sake of completeness, a brief résume of the story might be necessary. Captain Williams, who has long coveted Emma, just married to Joe Brooks, so schemes that Joe makes large thefts from him. Joe, faced with the penitentiary, wilts completely, and knowing what it means, sends Emma to see the captain and intercede for him. Jimsey, friend of Emma and Joe, tells the captain that if Emma does not come out of his room smiling, the captain's life will be the price. Emma succeeds in arousing the captain's better instincts, Joe is allowed to go his way, and later we see Emma and Jim happily married. This is the story in brief, and gives but a scanty idea of its dramatic strength.

Paid in Full puts a big balance on the success side of the All-Star Company's ledger. It is a strong story, masterfully filmed. W.

"THE TRAP"

Three-Part Picture, Produced by The Criterion Feature Film Manufacturing Company. Ready for Release as a Special Feature Feb. 11.

The Trapper ..... Wilfred Lucas
The Girl ..... Jeannie McPherson
The Poacher ..... Charles Inslee

The Trap is a welcome picture for a variety of reasons. Good photography (with all the intermediate steps of developing, etc., that the word includes) is chief among these to the person who must see pictures almost interminably. A somewhat new atmosphere, that of the Michigan woods, and a pretty, if not unusually strong, love story, told by capable players are other points that make for a pleasing whole. The director of this picture has succeeded in giving us the spirit of the out-of-doors, and the homely, simple life of the woodsmen, in a manner that gives a touch of novelty to the film.

The story is of a son, Jim, who leaves home because of a domineering father. In the woods he becomes a trapper and earns the enmity of the poacher, and also through a chance occurrence becomes acquainted with, and learns to love, the girl whom the poacher is about to marry. The trapper, determined on having the girl, and ignorant or heedless of more civilized methods of courtship, makes her a captive and carries her to his cabin. She arouses his better instincts, however, and he allows her to leave. As she does so, she sees the poacher steal Jim's trap and later place it on forbidden ground so that the trapper is arrested and about to be lynched for the poacher's crimes. The girl's statement of what she saw rescues Jim, but the latter, to account for her visit to his cabin, is forced to say that she is about to become his wife. They are later married, after which Jim gives the girl the cabin, and departs, not wishing to hold her to the marriage, as she has shown no signs of love for him. Later love comes to her and she follows along the snowy trail to where he has pitched camp for the night and the film ends with the lovers in each other's arms. W.

SCENE FROM "THE TRAP."
Produced by Criterion Feature Film Company.

"THE DRAMA AT HEYVILLE"

Two-Reel Feature Produced by Ashley Miller from the Scenario by Himself for the Edison Company. Released Feb. 27.

Village Lead ..... Horace Newmann
Village Lead ..... Bliss Milford
Village Actor ..... Edward Bouiden
Storekeeper ..... Joseph Wilkes
Village Actor ..... Edwin Clark
Legitimate Actors ..... Miriam Nesbitt, Nellie Grant, Marc McDermott, Harry Linson, Augustus Phillips

The above is only a small part of the large cast that took the parts in the play, so that it may be presumed at once that the acting was ably taken care of. The play is exceptional for its interest and novelty in form of presentation. The villager goes to the city, sent by a local dramatic association, and sees a certain play acted. One of the good things about the play was the fine air of melodrama that the director has gotten into this part of the film. The man then goes back, rehearses the local society and we see the play given locally, and it is a screaming burlesque of the original in three roaring acts. That is all there is to the offering, but the way it is presented, the inimitable drollery with which the little incidents are brought out, the air of satisfied suspense which is introduced, for we know all the while that the best, the burlesque, is coming at the end, and the fine country color, all make this one of the funniest of comedies. Among the scenic effects are some moving pictures of "the great White Way" presented at night, the first of their kind that we remember seeing. They are unusually interesting and mark a new and wonderful departure in the art of photography. There are times when the rehearsals of the play seem to drag a little, but the offering is a splendid piece of creation on the part of the director, ably assisted by the acting of his company. F.

"BROKEN LIVES"

Two-Reel Feature Made by Pathe for Release Feb. 12.

Mrs. J. Emery, owner of cloak factory ..... Pearl Sindelar
George Davis, factory manager ..... Irving Cummings
Paul Herzog, a factory operative ..... Harrish Isrraham
Mrs. Herzog, his wife ..... Dallas Tyler

This film approaches the quality of a blue-ribboner. It is well staged and at all times is noticeably "atmospheric." It is clean-cut and the plot is never incoherent. There is a praiseworthy absence of superfluous characters and situations that render the production strong in climax and heart-interest. The photography, setting and direction all made for the proper sort of realism. One criticism is that the poverty of the factory-hand and his wife was not made sufficiently dramatic to gain for the wife that sympathy which is called for when she steals a piece of valuable jewelry. Paul Herzog is employed in a clothing factory which is about to be condemned by the inspectors for unsanitary conditions and poor fire escapes. The rich woman who owns the factory refuses to remedy conditions, and writes a note to her superintendent to "fix" the inspectors, which he does. When a big fire breaks out in the factory Herzog is badly injured. When he seeks damages from Mrs. Emery, the owner, she shows the O. K. of the inspectors and disclaims responsibility. She also proves to be the Nemesis of the Herzogs, when she threateps to evict them from the tenement, which she owns, when they are unable to pay the rent. Mrs. Herzog goes to Mrs. Emery to plead for some mercy, but the latter is adamant. While in the house Mrs. Herzog is unable to resist temptation and steals a brooch when Mrs. Emery is out of the room for a moment. A little weakness here is that Mrs. Emery would not have been likely to receive her bourgeois caller in her boudoir. Mrs. Herzog is easily proven the thief and is about to be sentenced when the conscience-stricken superintendent rushes in and shows the note which Mrs. Emery had written to him to "fix" the factory inspectors. A small fine is imposed on the poor Mrs. Herzog, but the rich factory owner is punished with imprisonment. S.

"A MILLION IN JEWELS"

Two-Reel Production by the Kalem Company Under the Direction of J. P. McGowan. Released Feb. 16.

Princess Oonah ..... Helen Holmes
Madu, retainer ..... G. A. Williams
Seelam Isham, cousin ..... Leo D. Maloney
Tom Kinz, American ..... William Brunton

Two reels of exciting, action-packed films; there is not a slow moment in the picture. The start of the play is in India, in an unobtrusive principality, where the settings are all particularly true to India's interiors. This part of the film, until the start for America, is full of the right kind of feeling and acting and staging. Then comes the start for America, and the play develops with a rush. It is pursuit and chase continuous. The natives follow, and to see them dressed in their native turbans, wearing the clothes of the Occident as those to the manner born, gives an unusual contrast. The whole offering is staged with a remarkable air of excitement and suspense. It serves to keep the interest fully aroused. The acting was commendable. Miss Holmes took the part of the Princess with considerable ability.

The Princess inherits her dying father's jewels and is immediately hounded by her cousin, who wants the valuable heirlooms. She flies to America, he in pursuit, and she is aided by a young American. After continual chase and escape, the clan corners the two in the apartments of the Princess. He manages to telephone the police, who arrive in time to save them from death and the jewels from theft. Then they marry. F.

"CAUGHT WITH THE GOODS"

Two-Reel Vitagraph Feature, Produced by Ned Finley. Scenario by Wyndham Martyn. Released Feb. 5.

Mildred Desmond ..... Rita Bori
Chatham Square Charley ..... Gladden James
The District Attorney ..... Ned Finley
The Maid ..... Marie Weirman

This is a two-reel detective drama that catches the attention instantly because of its absolute novelty. The characters are homelike and in unusual contrast. The strong scenes are, however, a bit too protracted, allowing the interest to slacken. The acting was capable; but deserving of the highest praise was Marie Weirman as the maid. The photography was average. The settings were appropriate.

The mistress is surprised to find her costly furs in her maid's closet. Inquiry reveals the fact that the maid has answered a matrimonial "ad," and has borrowed the "plumes" to meet the man in the city. Now the mistress is a detective who has taken the house in order to try and catch the thieves who have terrorized the neigh-

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Two-Part Spectacular Drama Released on General Film Programme.

A SPOILED LIFE

IN TWO PARTS

A strongly dramatic story of an able man fighting against heavy odds by reason of a physical handicap, mistaking pity for love. A beautiful woman wrecks his life.

Released Thursday, March 12

SCENE FROM "A SPOILED LIFE"

AGAINST HEAVY ODDS

IN TWO PARTS

A poor Mexican with everything against him proves himself a man and wins success and a beautiful woman's love. A good Western offer that will please.

Released Saturday, March 14

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borhood. She takes the maid's place and meets the man. He turns out to be the thief she wants, and in order to catch him "with the goods" she tells him to come to her mistress's house the next evening. She greets him with a leveled pistol. Just then her neighbor, the district attorney, comes in and at first believes her in league with the crook, whom he recognizes. But the maid shows him the letter and he realizes that the girl he has fallen in love with is not only a clever detective, but also a very likable woman. F.

"THE TEMPLE OF THE LION"

The Third Adventure of Kathlyn, Two-Reel Feature Produced by the Selig Company. Released Jan. 26.

Kathlyn ..... Kathlyn Williams
Bruce, hunter ..... Thomas Santschi
High Priest ..... Hurst Tsingh
Rajah ..... Roy Watson

The third in the series of adventures in India, written by Harold McGrath. These two reels are filled with the smell of the jungle. Wild animals and the idolaters of India make the offering seem to be taken in that faraway country. A few of the principal sets are used many times, and but for this no one would suspect that the scenes were anything but what they are pictured. The American girl continues her adventures among the Indians, is almost sacrificed upon a funeral pyre, escapes to a ruined temple, and is worshiped by the superstitious natives as their goddess. A lion prowls the ruins of the temple and makes her tenure rather tenuous. Then the film stops, and the outcome must be awaited until the next adventure. The photography is one of the best features of the film. The wild animals, the elephants and the be-turbaned natives all lend the film an unusual local color. The director is particularly to be commended. Out of a slight scenario he has put into the picture a lot of interest and plenty of stimulating action. F.

"THE LOVE OF TOKIWA"

Two-Reel Feature Produced by the Vitagraph Company Under the Direction of Ulysses Davis. Scenario by W. E. Wing. Released Jan. 31.

Tokiwa ..... Marguerite Gibson
Mission Teacher ..... Bertie Pitcairn
Richard Davis ..... William D. Taylor
Yoshisada ..... George Kunkel
Tokiwa's Father ..... Otto Lederer

This is a two-reel feature dealing with the Japanese-American situation on the Coast of California. Taken as it is on the very sight of the occurrence of the story, it cannot help but possess every setting of truth. The unfortunate part is that the quest for verity has led the director to choose some settings that are decidedly dreary. This, however, is the cheerfully-paid penalty of realism. Exception to these are the beautiful sun-upon-the-water effects in most of the marine settings. The story is not strong, but it possesses novelty in the foreign characters, the foreign customs, and the one or two touches that the author has put into the scenario to ably illustrate the national characteristics of the contrasted people. The spirit of the play is decidedly interesting and will be sure to hold the attention of the spectator. The acting by the American cast was a conscientious result of faithful study of the Japanese customs.

The Japanese girl is mistreated by her father, but is befriended by the mission teacher and the American the latter is engaged to. The man's attention the girl mistakes for love. Some time later she is told that he has been killed, and according to native custom commits suicide, choosing the ocean and an overturned boat as the means of her self-destruction. The other two marry. F.

"CHASING THE SMUGGLERS"

A Two-Reel Feature Production Under the Direction of Carlyle Blackwell, for the Kalem Company. Released Feb. 18.

Lieutenant Rand ..... Carlyle Blackwell
Captain Wellington ..... Howard Gaye
Doris ..... Louise Glaum
Randall ..... H. C. Hadley
Dan ..... Chance Ward

This is a two-reel feature that is well pictured, consecutive, progressive, cumulative, and well worth while watching from its attentive start to the quick finish. As the caption will indicate, the subject is principally chase. It is chase over land, through the air, and towards the end, through the water. Carlyle Blackwell takes the lead, and is assigned to catch the smugglers of Chinese and opium. In opposition is the gang of smugglers. The acting, because of the plot, is almost nil. The force of the play lies in the excitement of tracking and capture.

The lieutenant is assigned to capture the smugglers of Chinese, whom his sweetheart, traveling among the clouds, happens to observe. He tracks them as best he can, but they have been warned and with the head start make good their escape. Months later one of the gang returns from China with opium. Once more on the trail, the lieutenant follows them out into the bay, where the smuggler dropped the packages overboard, tied to floats. The gang are in a power boat. He follows in a motor boat. Police officials follow the two boats. The packages are recovered from the waters, the lieutenant grapples with the gang, and the police come up in time to capture all of the smugglers. F.

CURRENT PHOTOPLAYS BY LUBIN AUTHORS

LAWRENCE S. McCLOSKEY — SCENARIO EDITOR
The Harmless One
The Sea Eternal (2 Parts)
Coming—adaptation
The Daughters of Men

GEORGE W. TERWILLIGER
Pitzhugh's Ride (2 Parts)
The Two Roses (2 Parts)
A Desperate Chance
Producing—Chas. Klein's The Daughters of Men—The Gamblers

ROMAINE FIELDING — Author—Actor—Director
The Blind Power (3 Parts)
When Mountain and Valley Meet (2 Parts)
The Man from the West (2 Parts)

CLAY M. GREENE
The Inspector's Story (2 Parts)
A Waif of the Desert (2 Parts)
Treasures on Earth (2 Parts)
Through Fire to Fortune or The Sunken Village (5 Parts)

SHANNON FIFE
Just Cissy's Little Way
A Question of Right (2 Parts)
His Code of Honor

EDWIN BARBOUR
Home Sweet Home (2 parts)
When the Earth Trembled (3 Parts)
The Special Officer (2 Parts)

EPES WINTHROP SARGENT
Father's Temper
The Female Book Agent
Her Side-Show Sweetheart
Taming Terrible Ted

EMMETT CAMPBELL HALL
The Blinded Heart
The House of Fear (2 Parts)
The Catch of the Season
The Battle of Shiloh (4 Parts).

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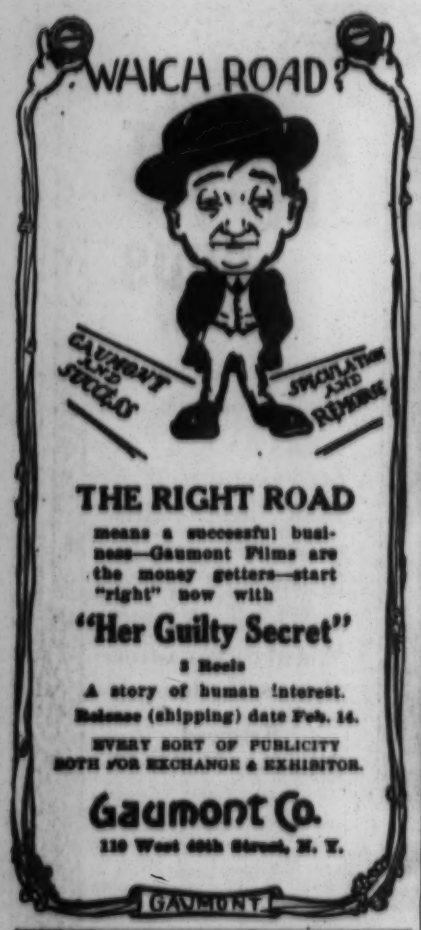

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"JOHN BARLEYCORN" SEEN

Bosworth's Latest Picture Based on Supposed London Autobiography

John Barleycorn, the supposed personal experiences of Author Jack London with "the cup which cheers," is in film. More than 1,000 people gathered at the magnificent Los Angeles Athletic Club a few evenings ago to witness a private exhibition of this latest Bosworth production. It is entirely different from film stories of the present era. There are six reels of material. The scenes are periods from the age of five years to the present, each with an explanatory quotation from the author's written story. The object of the production is accomplished by a most natural unfolding of the story in London's own original style. The types are remarkable. They are, for the most part, without make-up. The locations in and about the water front and London's home town, where the author experienced his rubs with rum, are used exclusively. The repulsive has been eliminated or toned down to a remarkable degree for the character of the story.

But the action of the principals and others stand out the most prominent, for greater naturalness has seldom been seen on the screen. W.

SCENARIO NEEDS

Eclair Scenario Editor States Script Needs of That Company

Mrs. F. Marion Brandon, scenario editor for the Eclair Company, gives the following statement as to that company's present requirements:

"I am in the market for two-reel modern dramas with counterplay all the way through, and am always interested in the possibility of a strong psychological drama in two or three reels; I can also use two and three-reel Western, Mexican, and Mission dramas, and will be glad to receive split-reel travesties which are original in development as well as in idea. Where an author feels his script has special value, I shall be glad to consider it on the basis of his valuation, but the price must be justified by additional merit."

NEW PENNSYLVANIA CONCERN

WILMINGTON (*Special*).—The S. & S. Film Manufacturing Company has recently been incorporated in the State of Delaware with a capital stock of $200,000. The company has leased a five-acre tract of land at Overbrook, Pa., and is preparing to manufacture motion-picture films on a large scale. It is said that the natural advantages of the tract of land secured makes it especially fitted for motion-picture purposes.

MARION LEONARD ILL

Marion Leonard, who has delighted picture goers for several years, is recovering from an attack of peritonitis which almost proved fatal. Miss Leonard has been confined to her apartments for several weeks and all work at the studios has been suspended, but it is expected that production will be resumed by next Monday.

UNIVERSAL FILM RELEASES

Monday, Feb. 16.

(Victor) Votes for Men. Two parts. Com.
(Imp) The Box Couch. Com.
(Powers) Almost a White Hope. Com.

Tuesday, Feb. 17.

(Gold Seal) Honor of the Mounted. Two parts. Dr.
(Crystal) Bone Doings. Com.
(Crystal) Harold's Burglar. Com.

Wednesday, Feb. 18.

(Nestor) A Flash in the Dark. Dr.
(Joker) A Narrow Escape. Com.
(Joker) Lumber Industry of California. Ind.
(Eclair) The Cross in the Cacti. Two parts. Dr.
(Univ.) Animated Weekly. No. 102.

Thursday, Feb. 19.

(Imp) The Price of Sacrilege. Three parts. Dr.
(Rex) The Boob's Honeymoon. Com.
(Frontier) Slim Joins the Army. Com.

Friday, Feb. 20.

(Nestor) Scooped by a Hen-Coop. Com.
(Powers) My Mother's Irish Shawls. Dr.
(Victor) Love's Victory. Two parts. Dr.

Saturday, Feb. 21.

(Joker) The Tender Hearted Sheriff. Com.
(Frontier) The Fatal Card. Dr.
(101 Bison) Her Father's Guilt. Two parts. Dr.

LICENSED FILM RELEASES

Monday, Feb. 16.

(Bio.) Her Old Teacher. Dr.
(Edison) The Adventure of the Extra Baby. Second Story of Octavius. Amateur Detective. Com.
(Kalem) A Million in Jewels. Two parts. Dr.
(Pathe) Pathe's Weekly. No. 14. 1914.
(Selig) The Uphill Climb. Two parts. Dr.
(Vita.) Sawdust and Salome. Dr.

Tuesday, Feb. 17.

(Cello) The Artist's Model. George Kleine. Two parts. Dr.
(Edison) Sophia's Imaginary Visitors. Com.-Dr.
(Ess.) To Alaska via the Great Rivers of the North. Sc.
(Lubin) Getting Even. Com.
(Lubin) An Innocent Victim. Com.
(Pathe) Whiffle's Balcony Buds. Com.
(Pathe) Bambies in Bourges, France. Sc.
(Selig) Through the Centuries. Dr.
(Vita.) Back to Broadway. Two parts. Com.-Dr.

Wednesday, Feb. 18.

(Edison) Courting Betty's Beau. Com.
(Ess.) One-to-Three. Com.
(Kalem) Chasing the Smugglers. Two parts. Dr.
(Lubin) The Price of a Ruby. Two parts. Dr.
(Pathe) Won by a Nose. Com.
(Pathe) Monuments of Upper Egypt.
(Selig) Thou Shalt Not Kill. Dr.
(Vita.) Fatty on the Job. Com.
(Vita.) Lumbering in Sweden. Ind.

Thursday, Feb. 19.

(Bio.) A Desperate Hero. Com.
(Bio.) Skelley and the Turkey. Com.
(Ess.) Italian Love. Com.-Dr.
(Lubin) The House of Fear. Two parts. Dr.
(Melies) A Fable and Its Moral. Com.
(Melies) A Hobo Philosopher. Com.
(Pathe) Pathe's Weekly. No. 15. 1914.
(Pathe) Where the Heart Calls. Two parts. Dr.
(Selig) Venus and Adonis. Com.
(Selig) A Mad Marathon. Com.
(Vita.) The First Indorsement. Dr.

Friday, Feb. 20.

(Edison) All for His Sake. Two parts. Dr.
(Ess.) The Other Girl. Two parts. Dr.
(Kalem) Too Many Johnnies. Com.
(Kalem) A Bottled Romance. Com.
(Lubin) In the Dredger's Claw. Dr.
(Selig) Memories. Dr.
(Vita.) His Little Daze. Com.

Saturday, Feb. 21.

(Bio.) Criminology and Reform. Dr.
(Edison) The Powers of the Air. Dr.
(Ess.) Snakeville's Fire Brigade. Com.
(Kalem) An Indian's Honor. Dr.
(Kalem) A Long Island Skunk Farm. Ind.
(Lubin) A Winning Mistake. Com.
(Lubin) The Female Book Agent. Com.
(Pathe) Victims of Vanity. Two parts. Dr.
(Vita.) Iron and Steel. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, Feb. 16.

(Amer.) The Cricket on the Hearth. Two parts. Dr.
(Keystone) Baffles, Gentleman Burglar. Two parts. Com.
(Rell.) Our Mutual Girl. Fifth release. Dr.

Tuesday, Feb. 17.

(Kay-Bee) No release.
(Ma.) (Title not reported.)
(Than.) (Title not reported.)

Wednesday, Feb. 18.

(Beauty) The Sacrifice. Dr.
(Broncho) Yellow Flame. Two parts. Dr.
(Mutual) Mutual Weekly. No. 60.
(Rell.) A Working Girl's Romance. Dr.

Thursday, Feb. 19.

(Amer.) No. release.
(Domino) The Play's the Thing. Two parts. Dr.
(Keystone) Thief Catcher. Dr.
(Comic) (Title not reported.)

Friday, Feb. 20.

(Kay-Bee) The Raiders. Two parts. Dr.
(Princess) (Title not reported.)
(Than.) (Title not reported.)

Saturday, Feb. 21.

(Amer.) The "Pete Lariat" of the Flying "A." Dr.
(Kerstone) (Title not reported.)
(Ma.) (Title not reported.)
(Rell.) (Title not reported.)

EXCLUSIVE SUPPLY RELEASES

Friday, Feb. 13.

(Itala) Convict 113. Three parts. Dr.

Saturday, Feb. 14.

(Gaumont) Guilty Secret. Two parts. Dr.

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FEATURE FILMS

"EVANGELINE"

Five-Part Feature Production by the Canadian Bioscope Company, Limited, of the Poem by Longfellow. Staged by E. P. Sullivan and W. H. Cavanaugh. Photographic Work by H. T. Oliver.

Evangeline ..... Laura Lyman
Gabriel ..... John Carleton
Father Felician ..... E. P. Sullivan
Basil, blacksmith ..... Arthur Morrison
Benedict ..... Michael Hanafy
Le Blanc, notary ..... W. H. Cavanaugh

Evangeline, considered the gem of Henry Wadsworth Longfellow's poetic writings, naturally divides itself into two major parts. In the first, the happy people dwell in Arcadian simplicity and love about their settlement of Grand-pre, and a good part of the poem is devoted to the scenes describing the life in the different seasons of this loving people. This part of the poem contains but very little action, and the question that first asserts itself is, how can the motion pictures interpret atmosphere, how can they picture the different seasons and the simple character of the people, how can they differentiate them from the everyday people on the screen? The second division of the poem represents the wanderings of the heart-sore girl. This part of the poem represents action, but the interest would naturally be diffuse. The producers, therefore, have wisely confined themselves to the picturing of the latter part of the story in one reel. The first four reels are devoted to the tale until the people are driven from their homes.

Firstly, then, the producers are to be congratulated upon the intelligent spacing of the play. Next, upon the photography, which depicts the hills, where the story is actually laid, in all their beauty, and by careful selection, with all the atmosphere in the film that Longfellow put into the poem. Nor is the scenery all. The acting and the detailed direction, the minute details that make for verity, are all here to measure up to the high standard that the poem has set for the film. The makers have surpassed themselves in turning out a picture that is a faithful synopsis of the story and an artistic offering of the spirit of the poem. F.

"OUT OF THE DEPTHS"

Two-Reel Feature Produced by the Lubin Company Under the Direction of W. Melville. Released Feb. 5.

Vera ..... Velma Whitman
Clara Carr ..... Rose Wasserman
Allie Carr ..... Nellie Quinn
John Harvey ..... Walter Smith
Albert Rogers ..... Albert Hayes
Tom Carr ..... Seymour Hastings
Dr. Grey ..... Harry Mayo

This is a play of diversified parts, but with the interest well sustained. The divergence of the characters keeps us guessing, but it is fair to say that the attention is rather curiosity than keen interest. It is a plot of many possibilities, some of which are not cleared up until the very end when a subtitular explanation disposes of them quickly and beyond the shadow of a doubt. This is hardly good picturing. The essence of the plot is very simple. Some scenic parts are shown that are of extraordinary interest. These were views of the submarine in all manner of usage. Those showing the boat at full speed, almost submerged, are a feature in themselves that make the film worth while. Added to this is the usual good photography. The acting, while good, was given very slim chance for observance. The child in the play lent it a pleasing touch.

The bank president discharges the night watchman because of old age. The latter's demented daughter steals money from the cashier of the bank, and the latter, bewildered at the loss, runs away and joins the navy. He is assigned to the submarine flotilla, but, reading that the daughter of the bank president, with whom he is in love, is ill, comes home, and she recovers as soon as she sees him. The watchman is restored to duty. F.

"THE POWER OF PRINT"

Two-Reel Feature Produced by the Pathe Company. Released Jan. 29.

J. C. Whitney ..... Charles Dudley
Robert Whitney ..... Henry King
Harold Farnell ..... Dave Porter
Jessie, his daughter ..... M. L. Pardee
Cartwright ..... William Wolbert

A two-reel drama, a forceful plot on a subject pregnant with interest. There is a slow and gradually forward movement of plot that is greatly to the credit of the play. It follows an even tenor, all the more remarkable when the divergence of interest is considered. It is an unwieldy subject at best, handled in a very able manner by the scenario writer. The intriguing between the two white-haired men is not brought out on the screen with such great clarity as might be desired. The characterization in the play is another likable feature, although the somewhat similar appearance of these two newspaper proprietors led to some of the confusion. The acting by the above cast was fully up to the highest standard. The photography and the tinting also helped to make the film please. The end comes rather suddenly, and leaves one with a gasp that the story should be so easily finished.

The daughter of the political boss is wooed by the owner of the paper, the *Times*, supporting the boss. The son of the owner of the opposition paper comes home, and gets a position on the *Times*, his identity unknown to anybody in the town. He makes a record for himself, and is appointed the city editor on the opposition paper to the *Times*. So that when the owner of the *Times* tries to press his suit with the daughter of the boss, he is repulsed by the young fellow, who loves the girl and promises the boss the support of his paper in the coming election. F.

The Lunatic's Child (Pathe, Jan. 31).—Here is a strong story, well told, wonderfully acted, and finely staged. It is a two-reel drama tragedy of the most powerful sort. There is but one verdict for such a picture, and that is great. We cannot find a fault with it in any particular, while, on the other hand, we can enumerate some of the particulars in which the film excelled. The play itself was of the most forceful kind. The subject, mother love, naturally gives opportunity for some forceful scenes. These, heartrending in their pathos, stirring in their quick appeal to the sense of wrong or wildly exciting and full of suspense in the more melodramatic burning of the wagon, call forth the last bit of interest, sympathy, and emotion. Hand in hand with the dramatic possibilities in the succeeding series of scenes went their full realization by a wonderfully competent cast. The parts are there, and the opportunity and these gifted actors and especially the actresses have utilized them to their most wonderful possibilities. The camera has been a real adjunct, the right arm of the director. The latter's work and the man behind the film have each given the picture some of its added worth. The roving basketmakers are burned out in their wagon one night, and the husband dies. The mother, crazed by the catastrophe, wanders with her little child to a nearby shed. Close by the wife of the miller has allowed a little baby, that was intrusted to them, to slip into the mill-race. Its parents are expected, and the desperate woman steals the baby of the half-crazed woman sleeping in the shed. This loss drives her entirely out of her mind. After she has recovered, she enlists the aid of a doctor friend, and they convince the parents of the drowned child that the baby they now have is not their own. At this critical juncture the poor woman, weakened by all her hardships, dies, and the baby is left to be brought up by the other couple. F.

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GOSSIP OF THE STUDIOS

BERNHARDT NIEMEYER, whose photograph as he appears in a Kinemacolor drama is on another page of this issue, has had a versatile dramatic career. During the past ten years he has appeared in support of Mrs. Langtry, Virginia Harned, Blanche Bates, William Faversham, Aubrey Boucicault, and David Warfield. He has also won his spurs in musical comedy, playing Baron von Wallenstein in Mort H. Singer's The Girl at the Helm, and creating the part of von Bülow in F. C. Whitney's comic opera, A Wild Goose. The Kinemacolor venture is not Mr. Niemeyer's first venture in the picture field, he having been among the first actors to turn their attention to it, and at different times he has appeared with the Pathe, Lubin, and Kalem companies.

MISS EDITH STOREY, who is now temporarily engaged with the Western Vitagraph Company at Santa Monica, Cal., writes that she has seen very little of Sunny California. It has done nothing but rain since she arrived there three weeks ago.

CHARLES BENNETT, one of the members of the Western Vitagraph Company, has come East and is now in New York City.

ROGER L. LYTTON, who has been "vacating" for six weeks in Bermuda, is again attending to his duties at the Vitagraph studios.

JOSEPH KAUFMAN, well known as an able player of the legitimate stage, has joined the Lubin forces and has been assigned to that excellent company directed by Harry Myers. Mr. Kaufman played many notable roles under the Frohman management, and commanded much attention when with Frederick Thompson he played the operator in Via Wireless.

SIXTY-THREE attentive listeners, with Rosemary Theby as the speaker, and the trials, tribulations and compensations of a film favorite as the subject—thus was the situation at the annual dinner of the Studio Club in New York last week. The girl students of all the arts who make the club their home warmly applauded the gifted Lubin leading woman, and she was acknowledged the most successful member the club has ever sponsored.

LAWRENCE S. MCCLOSKEY, author-editor for Lubin, to whom picture enthusiasts owe thanks for having written for Arthur V. Johnson some of the happiest roles in his repertoire, has recently handed to Johnson the script of his latest comedy, Lord Algy. He has created a character unlike any ever assumed by the Lubin star, with the result that all concerned are working with vim to make it another Johnson-McCloskey hit.

ETHEL CLAYTON, now playing leads in the Lubin productions of the Charles Klein plays, is a bona-fide motorist. She really owns a car, which she values all the more because purchased with her savings. When not at the studio the actress can be seen spinning through the park in her gray-and-red motor at a rate of speed (whisper it!) which no speedometer can register.

JOSEPH W. SMILEY, of the Lubin staff of directors, has just finished the production of a picture upon which he expended even more than his customary energy and care. It will probably be released in three reels. The Root of Evil, by Norbert Lusk, involves a number of interesting characters in their relation to what the title obviously suggests—money. The chief characters were given to Edward Peil, Carol Halloway, John H. Smiley, Justina Huff, Clarence Elmer, Bernard Seigel, W. H. Turner, Eleanor Blanchard, and, in a strong role, Joseph W. Smiley himself.

ROSEMARY THEBY had a narrow escape from serious injury last week at the Lubin plant. A frame building was constructed in the yard to be burned down. The leading woman was in the house due to be rescued when the high wind blew the flames around her, and her furs took fire. Harry Myers, who was directing the picture, seeing the situation, seized a blanket and, rushing into the building, shouted to have the hose played on them. His leading lady was quickly brought out and the flames extinguished. Miss Theby was not hurt, but her pocketbook will suffer to the extent of nearly a hundred dollars for a new set of furs.

ELEANOR BLANC, who three months ago left the Lubin studio to act with Rose Stahl in Maggie Pepper, has returned to Philadelphia, and was cordially welcomed by Colonel Joseph Smiley and his company. Eleanor says that she loves the stage, but admits that the studio is better.

VICTOR POTEL, one time business manager of the Western Essanay forces, subsequently delineator of comedy characters and known favorably to all filmdom as Slippery Slim, has just been appointed manager of the stock company at Niles, Cal. The new honor will in no wise interfere with Victor's work in the pictures.

FRITZ WINTERMEIER is a new addition to the forces of the Essanay Company at Niles, Cal.

E. H. CALVERT, the Essanay actor-producer, has just returned to the Chicago studio from a trip to Fort Sill, Okla., where he participated in the taking of a motion picture to be used in connection with the "Buffalo Bill and General Miles Historical Picture." Accompanying Mr. Calvert was William Bailey. Mr. Calvert at one time served the U. S. Government as Captain of the Third U. S. Cavalry.

OSCAR EAGLE, the producer of The Selig Polyscope Plant in Chicago, who has been ailing considerably of late, is by advice of his physician going on a vacation until March, and expects to make the trip to Panama and thence to the Bermudas.

ADRIENNE KROELL has exercised thought and ingenuity and happily secured stunning effects in a series of "dream" gowns that she wears in the new Selig production called The Pirates of Peacock Alley. This particular section of the Congress Hotel is a parade place for the fashionables, and it would make a valuable sensation if some of the famous habituates' "limbs" of the first families were to see themselves as others see them.

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"THE PRICE OF A RUBY"—Drama, Special in 2 Reels	Wednesday, February 18th
"THE HOUSE OF FEAR"—Drama, Special in 2 Reels	Thursday, February 19th
"THE MEASURE OF A MAN"—Drama	Tuesday, February 10th
"FITZHUGH'S RIDE"—Drama, Special in 2 Reels	Thursday, February 12th
"THE SLEEPING SENTINEL"—Drama	Friday, February 13th
"THE REWARD"—Drama	Saturday, February 14th
"GETTING EVEN"—Comedy	Tuesday, February 17th
"AN INNOCENT VICTIM"—Comedy	Tuesday, February 17th

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REVIEWS OF LICENSED FILMS

A Gambler's Way (Essanay, Feb. 5).—This is a one-reel drama of the West. There is an absolute minimum of sub-titles used. The picture at all times skirts the thin ice of ambiguity. The photography is not clear. Carl Stockdale, True Boardman, Evelyn Selbie, Reina Valdez, and Victor Potel take the leads, with distinction being awarded to Mr. Potel. The resourceful and easy mannered gambler comes along and wins the girl from the good looking but honest working man and marries her. The individual waits until the gambler husband is shot, when he marries the widow. F.

The Little Sister (Selig, Feb. 5).—A one-reel drama written by M. Metcalfe and produced by William Duncan. The one best thing about the play is its photography. This is of the sunny kind as concerns the exteriors, and brilliant and pleasing in the interiors. A continual use of the cut-back, presumably to heighten the interest, affects the patience. The film does not possess the usual attraction that the child film has to offer and lacks action. William Duncan, Tom Mix, Lester Cuneo, Charles Wheelock, and Grace Trexarten as the little girl make up the cast. The prospectors leave for their daily panning and two renegades come to the cabin, but the little girl hides the gold and lies to the bad men until they go away. Then the prospectors come back from the hills and make a fuss over Nell. F.

Playing with Fire (Melies-General, Feb. 3).—A one-third reel subject, in which a stenographer pretends to fall in love with one man, in order to arouse the jealousies of the other, and really does fall in love with the first man. Artistic photography. The subject has an ingenuous spirit. On the reel with Dippy on the Boston Dip. F.

Dippy on the Boston Dip (Melies-General, Feb. 5).—A one-third reel subject, in which Batty Bill and spouse are lured by the entrancing strains of a waltz to dance themselves mad, and every one else who hears the strain, including dogs and kitchen help, dance to the strain. It is nonsensical. The photography is good. It is hardly a hilarious offering, but considering the craze of the times will interest the audience. On the reel with Winky Willy's Disappearing Stunt. F.

Winky Willy's Disappearing Stunt (Melies-General, Feb. 5).—Very short; on the same reel with Playing with Fire. The juvenile plebeian his elders by posing as the animated spirit of the dressmaker's model. F.

Lincoln the Lover (Vitagraph, Feb. 5).—This is a one-reel dramatic, pathetic and partly historical offering that adds one more incident to the life of Abraham Lincoln as we like to think of him. The very fact that the play concerns the great American will be enough of a drawing card for the average spectator. Not only do we see the living Lincoln walking before us in the flush of youth, and later as President, but the mannerisms, the very character of the strong man seems to stand out before us. Catherine Van Dyke is the author. Anita Stewart as Ann is pretty and realistic. E. F. Lincoln, Logan Paul, and John Hines are the others in the cast. The photographic effects are all that can be asked. The story is simple, being historical and not conceived. The principal interest is in the central figure and the pathetic narrative artistically recalled. In his youth Lincoln calls on Ann Rutledge, but her heart is given to McNeill. When the latter leaves for the East it is never to return, and soon Ann is apprised of the fact. Lincoln, the strong, the reliable, has at all times been her friend, and finally persuades her to marry him. The following year she dies. "It might have been so wonderful—it was not meant to be." He is shown in later years as the President, just acclaimed by the populace, his sorrowful face, his sunken features, all so dear to Americans. F.

Into Society and Out (Essanay, Feb. 4).—A one-reel comedy which easily "gets across." It is of the slapstick, slambang order which amuses by its very farcical, exaggerated action. When Count Bromell and his secretary are on their way to call on Mrs. Love—who has two pretty daughters—the two worthy gentlemen are waylaid by two tramps, who exchange clothes with the aristocrats and then impersonate them at Mrs. Love's. They fall down hard all along the line—especially at the dinner. The real count escapes from durance vile, hurries to Mrs. Love's, and challenges the ring-leader hobo to a duel. The count wins easily at swords, but with boxing gloves Weary Willy has the count. Then the cruel coppers come and carry the struggling tramps "out of society" into the place where they have bars across the windows. S.

The Fat Man's Burden (Pathe, Feb. 4).—The burden is John White's embonpoint—which he wants reduced. He begins by taking the rolling-on-the-floor cure in his bedroom. His daughter and her gentleman admirer in the room below hear the heavy thuds above them. They sneak up, see the fat athlete at his exercises on the floor, and mistake it for "queer actions." Daughter telephones for the family physician. The fat party gets angry, especially at the prospective son-in-law, and tells him he can't have the daughter. Later the fat papa says that he will give anything to the man who can reduce his girth. The daughter tells her sorrowing lover, who promptly impersonates a salesman, puts the fat father-in-law-to-be in a patent steam bath outfit and the fat man's burden is removed. It is all of the mildly humorous type which is sure of real laughs. S.

The Heart of Maggie Malone (Selig, Feb. 4).—This drama has been filmed rather conventionally, but the heart-interest in it is well drawn. Mr. Benton, an invalid, often wheels himself to the park. There he makes friends with Maggie, a belle of the slums. Grace, the charming daughter of the invalid, gets acquainted with "Oily Jake," who tries to lead her astray. Having been snubbed by Grace, the tender-hearted Maggie is tempted to say nothing when she sees Jake escort Grace into a dive. But a vision of the invalid father of the unsuspecting Grace makes Maggie conscience-stricken, and she rushes into the saloon just in time to rescue Grace. Then the three are reunited as a happy trio. This is the substance of the dramatic value of the offering, and it is capitally portrayed throughout. Aside from a few moments of incoherence the action was well knit together, and the interest nicely sustained. S.

Wooing the Cook (Pathe, Feb. 3).—A one-reel farce-comedy with very little of originality in either the plot or the "business." The story concerns a cook, blonde, bland, and blooming, whom Providence has set down among some heart-hungry, love-sick men. They, especially two, try to win her by proposing as taught by mail, but more especially by trying to put each other out of the way. Various devices are resorted to. It is in these that the fun lies. The camera work is up to the average, and while there is nothing new to the idea of the play or the way in which it is carried out, still the offering is fully up to the many offerings of a similar caste that are being released. Among the players who take parts are Bessie Eumerick as the cook, Samuel Drane, Eddie Johnson, and James Morrison. F.

Dawn and Twilight (Essanay, Feb. 3).—A one-reel drama with the inclination toward pathos. It is fully up to the average offering in every respect. And yet the same thing has been done with slight variations for a long time. But the impersonation of Francis X. Bushman will be a revelation. So well does he take the part of the Italian musician, and with such a change from his usual mannerisms, that he will be hard to recognize. His work is supreme. He is most ably supported by Ruth Stonehouse, with Helen Dunbar, Alice Bites, Clara Smith, and Thomas Commerford in the cast. The musician is blind and poor, so that his fiancee secretly furnishes the money for the operation, which will restore his sight. Sight restored, he falls in love with a beautiful girl, while the ugly one, with whose spirit beautiful, he was in love while blind, is neglected, and falls sick. He loses his sight once more, and the new love deserts him while he calls after the other girl, too late, for she has passed away. F.

Cheese Mining (Edison, Feb. 25).—Another 500 feet of film stamped with the cheer of novelty. It is a capital satire on the presuming industrial film of the day, and takes off this subject with a complete ridicule that is a triumph for the author, Mark Swan. These hardy miners of Pilsewitz in Noman's Land go to their arduous daily task reinforced by the most approved life-saving device—a nose guard against the smells of the dangerous cheeses. A rich vein of Limburger yields to their combined attacks. A piece of Roquefort cheeses almost escaped them, but is caught in the nick of time. Some Gorgansola variety almost overcomes these hardy men as they are punching the holes in the Swiss cheese—a most tiresome task. Camembert and Brie cheeses are found at the lower levels. Mark Swan has hit upon an idea that will mark the era of a new departure in film subjects. It is original, excessively funny, and will make its unforgettable impression upon the mind of the spectator. It is a continuous laugh from caption to climax. F.

SCENE FROM "THE LUNATIC'S CHILD," PATHE.
Feature Released on General Film Programme.

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REVIEWS OF LICENSED FILMS

How Burke and Burke Made Good (Vitagraph, Feb. 4).—Here we have a gentle satire on the current craze for doing homage to people who gain notoriety through the newspapers, etc. In this case it is the vaudeville team of "Burke and Burke," just come to America from England to do a seventeen-a-day turn at $10 per week. After their first day of supercilious jokers the hapless twain are too tired to think. When a fire breaks out that night at their boarding house, they think it is only another call for them to go on stage and do their turn when the firemen try to arouse them. So they dance almost with the dames singing their pajamas. The other lunatics think the vaudevillians are really dancing to prevent a panic. Hence, the morning papers make heroes of them, and they feel a contract at the theatre awaiting their signature at $1,500 per week. The jokes which set them boots and cabbages the night before are now the best laugh-getters. It is an amusing which is increasingly funny as it is unfolded, and the audience received it with real enjoyment. Hushie Mack and Temple Saxe as "Burke and Burke," hit the comedy bull's-eye all the way through. The piece was directed by Captain Harry Lambart, and written by Charles Brown. It is a noteworthy humorous production because of its general excellence. S.

The Catch of the Season (Lubin, Feb. 3).—This is a one-reel comedy-drama by Emmett Campbell Hall, produced by Harry Myers. The plot is a pleasing mixture of old material, stirred up and poured out as an old skeleton with new features and finish. The settings are new. They are in an encampment of some society people who are off in the wilderness, living in tents. The plot contains a love story, and some comedy material which brings out many a hearty laugh. The photography was of the crystal-clear kind that is of material aid to the director's art. Harry Myers and Ethel Clayton take the leads. The campers are inclined to snub the poor girl who, nevertheless, has all the men at her feet, including a stranger. The girl favors the latter. She promises to marry the man catching the largest fish, and to make sure of her man, she ties a young whale—dead—to his line. Of course, that settles it, except that later she finds out that he is a young duke. F.

The Ghost of Mother Eve (Edison, Feb. 28).—The second in the Dolly of the Dailies Series. The film shows the young woman—Mary Fuller—seeking a newspaper job in New York, and gives the opportunity for photographing her in some of the busiest spots in the city, and also in the editorial rooms of the New York Sun. The plot lacks "punch," principally for the lack of sentiment in the beginning of the film. Toward the end it picks up and carries the interest well. The direction by Walter Edwin is effective. The scenario by Acton Davies is well constructed. Mrs. Wallace Erskine, Nellie Grant, Edward Earle, Robert Harrer, Yale Benner, Duncan McRae, and Sally Crute are those who take the parts. Although it is not a strong play, it will nevertheless interest and please. The young girl seeks a position, and is engaged by a society leader, who has a contract to furnish society gossip, to write the articles, for this same society lady cannot write. At $7 per the girl works until driven desperate, she gives up the position and determines to seek the editor and do the work for herself. F.

The Fate of Prejudice (Lubin, Jan. 31).—Emmett Campbell Hall has written this one-reel drama, and takes the subject of prejudice and the unerring disbelief of all concerned for anything new. It is a good story, backed by a discussion of an important subject—prejudice. The play is a mixture of the dramatic and the more melodramatic. This latter touch is added when the doctor forces the other practitioners back at pistol point. The photography was at all times a treat to the eye. It was of the superbrilliant kind. Harry C. Meyers took the lead and also staged the play. Rosemary Theby was the girl, Percy Winter her father, and Gilbert Ely the other doctor. The successful doctor is converted over to the new way of curing some disease—namely, a form of muscular treatment. For this he loses his license. When the girl he was engaged to is taken ill and given up as dying by the doctors, the young practitioner rushes to the house, drives the others out of the room at pistol point, and effects a cure in a marvelously short time. F.

How God Came to Sunny Boy (Vitagraph, Feb. 2).—This one-reel drama is deserving of special mention. The heart-interest and the religious tone are so well worked in that they do not clog perhaps the most blase of spectators. The scenes are all in keeping, and the characters are faithfully outlined. The directing evidently did not slip a cog at any point. All of the persons in the miniature drama are sympathetic ones—it is a battle against mere circumstance that lends true interest and suspense to the situations. The story is this: An artist (William D. Taylor) is unable to realize on his paintings, and is pressed by creditors. His wife (Anne Schaefer) becomes ill, and this adds to their woes. When he does get an order for a piece of work his creditors will no longer give him the needed supplies. He goes to pawn his overcoat, and instead of money takes in exchange an old painting—a landscape—just the size he wants for the ordered portrait. Behold, when he starts to wash off the old paint he discovers that the pawnbroker has given him a masterpiece—painted by a world-famed artist. The picture underneath the landscape is a bust portrait of Christ. Thus the title of the offering is well carried out. In the background is seen little "sonny," their two-headed boy. When the artist is away seeking funds, the boy and the mother pray for his success at the sick bed. Of course, the father returns laden down with good things when he receives $1,000 for the masterpiece. All in all, it is a film that should be viewed everywhere with enjoyment. Buddy Harris as "sonny boy" was always in the part. S.

Her Wayward Son (Lubin, Feb. 2).—This is a one-reel drama that has the charm of verisimilitude, except that where the wayward son loses out in the undramatized race for the hand of the girl also loved by his older and virtuous brother, we do aporoach the unexpected. The offering is well acted, and the ending is pleasing to the audience. Mrs. Woods has two sons—Joe, the elder, being a dutiful character. Ray, his younger brother, is wayward, and gets involved in a plot to rob the mail coach. The Western atmosphere is well shown throughout. Both brothers love the same girl—May White. The sheriff gets wind of the attempted robbery and frustrates the plans. Ray escapes, but his mother pursues him and is amazed to learn the identity of the bandit. Family ties move Joe to give the "wayward son" enough money to escape and reform. He does so, but when he writes back to the girl urging her to come to him, the elder brother comes into his own—the girl's love is given to him, and all are happy. The characters are acceptably portrayed by Alice Reardon as the mother, Joseph De Grasse as the elder brother, Raymond Gallagher in the title-role, and Velma Whitman as the sweetheart. The piece was written and produced by Joseph De Grasse. S.

If It Were Not for Polly (Biograph, Feb. 2).—This story is interesting because of a few novel turns in the chain of events. Polly, a little girl of about six, suffers from ennui when her mamma goes a-visiting, and decides to go on a visit to her grand-daddy, who lives at a distance. A note which her mother had given her enables numerous kind friends along the way to direct her aright. But when she arrives at grandpa's she does not know him, because since she saw him last he has had his patriarchal whiskers shaved off in order to make himself into a more acceptable Lochinvar to a maiden lady he is courting. The long arm of coincidence has brought grandpa to the railroad station just as little Polly alights from the train. He takes her up in his arms to carry to his home. Polly objecting strenuously, as he appears to be a bad man to her. The country constable gets word of Polly "having been kidnapped," and tracks grandpa as the villain in the case. But when the barber who shaved grandpa is brought in to prove identity for the old man everybody is happy, and little Polly's mamma in particular. The story is well developed, but there is no great call for serious work on the part of the characters. F.

At the Eleventh Hour (Kalig, Feb. 3).—A one-reel drama full of strength and interest. It would be harder to find a one-reel film better spaced for its thousand-feet length, stronger, better photographed, or with a crime solution better ferreted out on the screen than this. The scenario by Edwin Balmer was of good construction, and carries its audience for every foot of its length. R. Delmore is the producer. The lighting in several instances was remarkable for its fitness. Grant Foreman, Palmer Bowman, Clayton Mackleam, and Ollie Harbaval are the principals. It is another of those mystery stories based upon the striking evidences of the clock, whose accusing hands point to the rightful murderer. The fiance of the girl is not all that he should be, judging by the living evidence, and the father so informs him. Immediately the man chokes the father, and leaves him living in the room. At eleven o'clock the son comes stealthily into the house to steal some money that the father has withheld from him—the rightful owner. He is discovered in the room with the murdered man, and promptly accused of the crime. The hands of the clock point to eleven, but it only chimes ten times, and as it was known that the murderer was in the room at that hour, he is arrested and the son freed. F.

Too Many Johnnies (Kalem, Feb. 20).—This is a short, legitimate, simple comedy with many a lusty laugh therein. It has been excellently staged by Hal Clements, with a cast composed of Ruth Roland, John E. Brennan, and George Larkin. There is nothing whatsoever to criticise in this offering. Satisfactory in every detail of production and interpretation, it will give the opportunity for many a hearty laugh. The rich uncle comes to visit little Johnnie, who unfortunately is in the reformatory. So they try to get somebody to take his place, for uncle has promised to leave his fortune to the little lad if he likes him. Three "Johnnies" turn up at the same time to the uncle's confusion, and then the lad himself is released by the kind judge. So uncle leaves it all to an old maid, who has no children. With A Bottled Romance. F.

A Bottled Romance (Kalem, Feb. 20).—A short farce-comedy on a length with Too Many Johnnies. It is a travesty on the "Romance of An Ear," and similar dramas and comedies that have appeared during the past few years. The girl, romantic, puts a message in the bottle, and awaits the next morning to meet the man who picked up the bottle. Her beau has set about twenty bottles adrift, and an assortment of men await her. She leads them a chase through the amusement park, and finally escapes. F.

The Dilemma (Biograph, Feb. 5).—A one-reel dramatic offering of the stellar sort. There is nothing for this kind of a product but sincere praise and admiration. The big idea has been used before in a number of films, but the other material in the film is vitally strong. And even though not a new conception, it is one of those subjects which always land in the big scene with telling force. It is the revivification of the woman's first husband whom she has thought dead. Added to the strength of the plot is good directorship, fine photography, and realistic acting. The wife marries a man who disappears shortly after the wedding, and she reads soon that he has been killed. Now, it seems strange that neither she nor any of her relatives should verify the fact. But let that pass. Anyhow, she marries a politician, and lives happily. He is nominated for governor, and some of the scenes in the halls and about the election are very fine—a notable one being the banquet hall where he makes his acceptance speech. About this time a burglar enters his house, and the wife prepares to receive him with a bullet. Turning the light on she recognizes her legal husband, whom she thought dead and hates. Blackmail for a while keeps the man quiet, as the "husband" is afraid of losing the contest if the truth were to come out. The man is finally killed by falling from the balcony in the hall where the "husband" is making a speech. F.

An Indian's Honor (Kalem, Feb. 21).—Frank Montgomery has staged this one-reel Indian drama with a rapid synopsis of events for a quick start to the swift action of the plot. It is an intelligible Indian tale with plenty of local color, in which the parts of the Indians are taken by Indians. This kind of an offering is true to Indian life, and not the usual exaggeration of the Indian folk. It adds a certain stamp of verity which very few of the Indian productions possess. This particular offering happens to be slightly melodramatic, and especially so at the finish, but through it all it possesses an individuality that is rare with an offering of this timber. The offering is principally local and exciting. The acting, while not dramatic, is true. The camera has been clearly focussed, and the settings are all exteriors that help the worth of the picture. The Indian is accused of shooting a white man, the deed having been committed by another white man. As he is about to be shot by the Indian Police Squad, the Indian girl rushes up. She has discovered telltale evidence in the saddle bags of the white man who committed the deed, and is in time to save her lover and to free him. On reel with A Long Island Skunk Farm. F.

A Long Island Skunk Farm (Kalem, Feb. 21).—A short industrial film on the same reel with An Indian's Honor. Interesting. F.

Batty Bill's Honeymoon (Melies-General, Jan. 29).—The first thing that strikes us in this short, strenuous comedy is the arrangement of the different adventures of the newlywed couple on their honeymoon into the different markings of a musical score. This was by way of emphasis, for the plot needed no explanation, and most of it was "fortissimo" anyhow. The groom and his bride go on their honeymoon, and get into some lively adventures. Not the least of these is being run into by an automobile going at full speed. They are in a carriage and are thrown out. No camera fake about this. Then they get into a series of other adventures, all of the rough-and-tumble order, until the film ends to make way for Winky Willy and the Fisherman. F.

LUBIN'S "THE HOUSE OF FEAR."
Feature Release on General Film Programme.

NORMA PHILLIPS INJURED

Falls from Horse in Taking of "Mutual Girl" Picture

Norma Phillips, "Our Mutual Girl," who recently lured Mayor Mitchel, of New York City, before the camera, is now resting at her home as the result of an accident received during the filming of a picture for the Mutual Girl series.

Miss Phillips was coming up the Central Park Drive on horseback, smiling frequently to many of the fashionables, all supposed to be her friends. Suddenly, however, the horse became unmanageable and bolted down the Drive. Just as it got within a few feet of the camera the animal threw her violently to the ground, and then stopped as though its work was done. Miss Phillips was taken home, where she was found to be suffering from contusions of the face and neck, as well as a severe nervous shock.

FEATURE FILMS

The Death of a Geisha (Eclectic, Feb. 10).—This is a three-reel feature of a Japanese and Russian alliance, that hits a keynote of warning on the subject of international marriages in general. The film is a masterpiece of its kind. In bold relief are the facts of the story, strong, almost repugnant at times, but stamping themselves upon the memory with an unforgettable impression. Firstly as to the plot: The Russian soldier, wounded, falls in love with his Japanese nurse, and persuades her to marry him and elope to St. Petersburg. Here they live for a while in happiness, she in great contrast to him both as to sex and mental character. He soon tires of her love, and, taken up with a particularly passionate one of his acquaintances, this in strong contrast to the Japanese cold of nature. The brazen way in which the husband carries on his love-making before the very eyes of his wife, is the point in the play deservedly played up. Recognizing the lost love, according to custom, the girl kills herself. As the other couple are seated, reveling, a slow stream of blood comes thickly trickling out from under the door. It is thus that the husband is apprised of her death. Good interpretation is one of the strong parts of the production. The setting is another; some of the studio "exteriors" were nothing short of marvelous in their realism. The camera effects were of the higher artistry. The piece is well constructed, and in every way a finished product of the producer's art. The Japanese scenes, even though in black and white, were full of naturalness, one might say, color. The part of the plot where the open and obviously passionate love-making takes place is hardly a pleasing spectacle; but, on the whole, we have nothing but good to say for this inter-racial tragedy. F.

Joseph's Trials in Egypt (Eclectic, Feb. 2.—There is a sterling quality to this three-reel film, an even atmosphere about it, that it may be well to analyze. The story is the simple one of Joseph who was sold into captivity among the Egyptians, refused to be smitten by the wiles of Potiphar's wife, is cast into the dungeon, released and made ruler for interpreting a dream of Potiphar's, and later forgives his brethren of Canaan and bids them all live in the land of Egypt. The glamour cast around the subject by its biblical connection is, of course, one of its chief bids for interest. It has been beautifully and believably set, both in the scenes in the land of Canaan and during the last two reels, which are laid in Egypt. This background is one of the strongest features of the production. It was possible at almost all times to believe one's self two thousand years back. The sub-titles, rather than explanations, are a distinct accessory to the beauty of the film. The acting was of the most comprehensible sort. The simple story was ably pantomimed by these artists with a height of plausibility. They conveyed the necessary air of simplicity, dignity and superstitious reverence that we are wont to associate with these times. There are lots of other points of merit which space forbids but the barest mention. Photography is one of them. Scenario and direction are others. F.

The Marriage of Figaro (Ambrosio-Kleine, Feb. 3).—A two-reel drama, being the film adaptation of Beaumarchais's famous comedy, which is perhaps better known for its setting to music by Mozart. There is so much to praise and so little to censure, that aided by the pretty settings and especially the fascination which the well-known title will add to the film, the subject is sure to be popular. The film illustrates the fact that the plays best adapted to the screen are those written especially for the screen. We have here a too faithful synopsis of the work. This results in a good many scenes which may be beautiful and atmospheric, but are not essential to the plot. Then, too, at times the interest is too diffuse. Moreover, close attention is necessary in order to follow the trend of the play. This also results in a large number of printed explanations. And yet, the clever acting, the pretty costuming, the wonderful photography and camera effects, and the pretty story that winds up with the mirthful mix-up, all count so strongly in its favor that our strictures are swept away before the excellence of the whole. The strength of the film lies in its wonderful scenic effects. Figaro loves the maid-in-waiting of the countess, but so does the count.—such things being evidently in the matter of course in those days. The obstacle to the count's wooing was the countess, his wife. So the clever Figaro contrives to have a masked rendezvous in the garden, one night, in which the count woos his wife, thinking her the maid-in-waiting, and the maid, dressed as the countess, is wooed by the count. The count is doubly disconcerted, and is forced to give his sanction to the marriage of Figaro with the maid he wants. F.

God's Warning (Pathe, Jan. 24).—A two-reel production in which photography and location play a large part in the pleasure-giving character of the picture. The production has evidently been staged for the most part in the Alps—possibly the Swiss Alps—and consequently some of the scenes of the picture are of unusual beauty. The story is of a young woman who was envious of the fiance of another. This young woman and her mother have opened their home to a wealthy but old lady whose nephew is the bane of confection. The nephew, discovering that he is marked for a marriage of which he had no thought, marries the woman of his choice. Meantime the other woman, taking a position as stenographer to the young man's father, seeks to avenge herself on the happy pair by bringing about a marriage between herself and the older man. Later, on a trip out through the mountains, she falls over a cliff and is seriously injured. This incident she considers God's warning. M.

Wrecked in Mid-Air (Kleine-Eclipse, Jan. 27).—This is a three-reel drama brought over from Europe with a poor plot. There is no unity about it, there being merely a series of adventures, none of which hold the attention because of its failure to establish an individuality in the mind of the spectator. On the other hand, the photographic effects are good. There were innumerable places where the probability was perverted to a high degree of unbelief. The junior partner of the firm tries to force his partner out of the firm by foul means, and is himself forced out, and turns bandit. He captures the daughter of his former partner, and her aviator-lover with her. A flying machine is blown up in mid-air. At the end all the wicked are dynamited, while the unscathed lovers are blessed by a happy father. F.

BIOGRAPH FILMS

FOR THE WEEK COMMENCING FEBRUARY 16th, 1914

MONDAY

HER OLD TEACHER

Though Her Life-Insurance Failed, It Came Back Insured by Love

THURSDAY

SKELLEY AND THE TURKEY
and
A DESPERATE HERO

Farce Comedies

SATURDAY

CRIMINOLOGY AND REFORM

A Physician's Practical Experience Reverses the Testimony of Mere Theory

BIOGRAPH COMPANY
NEW YORK

REVIEWS OF LICENSED FILMS

The Fallen Angel (Biograph, Jan. 31).—A one-reel drama that presents by means of an essential synopsis of virile scenes, the life stories of two lovers that become separated, and then ends with a strong illustration of the fact that it is never too late to atone for the sins of the past. The story starts quickly and intelligently, handling a subject of possible danger in an able manner. The director has given us a series of strong images, emotional, and of holding interest. The big scene of the play comes at the end. The sub-titles are often phrases that count strongly in the entire strength of the picture. The subject is one of strong pathos that will catch the sympathy of the spectator. The artist leaves for the city to study under a master. A worthless scoundrel induces the girl to elope to the city with him, but she suspects him and leaves him in the city. Ashamed to go back, she tries to win a living, but is driven lower and lower, until, years later, the successful artist finds her singing at a cabaret. He takes her home, and finally awakens the soul that was dead within her, and recalls the old love of the years before he left for the country. F.

Broncho Billy and the Settler's Daughter (Essanay, Jan. 31).—This film takes one with its rush. It is a one-reel drama of the West, with G. M. Anderson in the usual role of the hero. Mergerite Clayton as the daughter of the settler takes the opposite lead. Her father is played by Harry Todd. The film has great Western atmosphere. Excitement and chases are all through. The photography was noticeable for its clarity. The settler and his daughter are about to be attacked by Indians, but Broncho Billy, who for the nonce is a cowboy, sees the Indians and warns the father and daughter. With the latter he hides in an empty house while the father rushes for aid. The burning of the house and their being almost suffocated take place just as the rescuers arrive. Then Billy decides to travel with the settlers. F.

The Perfect Truth (Edison, Jan. 31).—A one-reel drama-comedy, a drama true enough, but with enough of the comedy features to give it the lighter atmosphere, being the first in the series of the Dolly of the Dailies stories starring that versatile young lady, Mary Fuller. The story is by Acton Davies. Walter Edwin has done the staging with almost perfect results. Mary Fuller is the girl, and somehow she assumes an entirely different personality for this work. She is at all times in her part. Here was the principal work. Others who handled their parts in an able manner were William West, Mathilde Baring, Lizzie Evans, Harry Ettinge, May Abbey, Amelia Barleon, Edwin Clark, and William Bechtel. The plot is satisfactory from all angles except that of climax, but inasmuch as this is like the to-be-continued notice in the serial of the magazines, this can hardly be deprecated. The interest, novelty, and construction of this drama were good, and the comedy features were short but thoroughly laughable during their presence. There was a catching contrast of mirth and pathos that speaks well for the author. The only adverse criticism was in the clearness of the photography. The high school girl, encouraged by her valedictory, writes an article for the local paper. "The Perfect Truth" is its name, and it shows up the members of the local sewing society in all their petty meannesses. They find out who the author is, and her father, harassed by the demands of the men whose wives have been publicly shown up, demands that Dolly stop further publication of the story. This she refuses to do, and, taking the money which she earned for the article, leaves for the city where her next adventure will take place. F.

The Call of the Footlights (Edison, Jan. 28).—A short comedy directed by Charles France that will make a riproaring burlesque. This is as funny an offering as we have seen in a long time. Cora Williams, Bliss Milford, and the ludicrous Roland Milasch, three veteran fun getters, make this a comedy of the finest type. The two "bells" in the hotel think they can act, and are abetted by the amused actress. On amateur night they get a tryout, and the ensuing fun will give the spectators of this little farce plenty of laughter. On the same reel with How Bobby Called Her Bluff. F.

Out of Sight: Out of Mind (Biograph, Jan. 29).—A short drama-comedy with the stress on the comedy. The subject of the play is not at all new. But the particular treatment in this case is new. There is a trans-Continental switchback which lends the film novelty. It is a dual love affair, with one couple in New York, and the other couple in California. There is no manner of doubt about this, for we are shown indisputable evidences in the settings. The continual switchbacks across the Continent are what give the film its novelty in this instance. The film has been well staged. The man starts West and meets a sweet senorita, forgetting the other girl in New York. When he goes back East it is to find the other girl married, and, on arriving back in California post-haste, he finds that the girl in California will also have nothing further to do with him. The title is very descriptive of the play. On the same reel with Buy Wool. F.

Buy Wool (Biograph, Jan. 29).—This is a short farce-comedy, with matrimony and stock gambling mixed up in the most approved and laughable style. Outside of the story, which is a success of its kind, the other details of the picturing are well carried out. The secretary, who, of course, is in love with the daughter of his employer, sees a memorandum on his employer's cuff, which he takes to be an inside tip to buy wool. As a matter of fact, the memorandum is to remind the absent-minded broker that he should buy woolen underwear. The secretary "plunges," and then stands to lose, as the market breaks sharply. However, other people see the supposed tip, and such is the rush of buying orders that the clerk is able to propose marriage to the parents of the girl, whose permission he has won long since. On the same length with Out of Sight: Out of Mind. F.

Love's Young Dream (Edison, Feb. 25).—This is a short comedy of old material into which the company has put a lot of good acting. The two couples get married, stealing each others' sweethearts, but in later years to show the cooling propensity of human nature, they decide to live together in the same flat. This latter touch is the only new contribution to the film material already known. Frank A. Lyon, Dan Mason, Jessie Stevens, and Marjorie Ellison are seen. On a length with Cheese Mining. F.

Pathe's Weekly (Feb. 2).—The exodus of the Mexican refugees from Ojinaga to American territory is the most striking scene in this review of interesting events, with Bud Fischer's rapid cartooning as a comic relief at the end of the film. S.

FIVE-A-WEEK ESSANAY

COMING FRIDAY, FEBRUARY 20th

"THE OTHER GIRL"

(IN TWO PARTS)

An unique drama of love, jealousy and ambition. Frank Dixon loves Ruth Thomas, a poor but honorable girl. Frank's mother wants him to marry Alice Williams, a girl of social standing. The son balkes at his mother's interference and many complications arise. The photography and portrayal of characters is excellent. This is a worthy feature.
FRANCIS X. BUSHMAN AND RUTH STONEHOUSE FEATURED

Released Tuesday, February 17th

"TO ALASKA via the GREAT RIVERS OF THE NORTH"

This is a splendid scenic picture that gives a good idea of the methods used in reaching the far North.

Released Wednesday, February 18th

"ONE-TO-THREE"

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Released Thursday, February 19th

"ITALIAN LOVE"

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Released Saturday, February 21st

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MARGARET JOSLIN, VICTOR POTEL AND HARRY TODD FEATURED

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